

This case, which has excited considerable sensation in the "world of art," was tried during the month, at Lewes. Although a painful topic to comment upon, we should neglect our duty if we avoided it.

MR. CAREW is a sculptor of great ability and considerable reputation. From the statement of his Counsel (Mr. Thesiger) we learn, that in the year 1823 he was the assistant of Sir Richard Westmacott, from whom he derived an income to the extent of £1500 or £1800 a year; besides practice in a studio of his own, by which he realised about £800 more, making together, annually, nearly £2500; a very large sum to be acquired by any profession, and certainly appearing to negative the assertion that sculpture is an unprofitable art. In 1823, he was induced, it seems, by Lord Egremont, to quit his employment, and devote his time and talents to the almost exclusive service of his lordship, in which he continued until the demise of his patron; residing in London until 1831, in Brighton until 1835, and at Petworth until 1837. We quote Mr. Thesiger's address to the Jury:—

"During this period Mr. Carew received from Lord Egremont various sums, not as definite payments for his services, but supplies from time to time to satisfy his wants. He anticipated a provision from his lordship by deed or will, and therefore never pressed for a settlement. His lordship, however, died; but from some mistake or forgetfulness no such provision was made, and Mr. Carew found himself deprived of every means of support. Called on by creditors to satisfy their demands, he was recommended to send in a claim to the executors. He did so; the executors very properly required an explanation; and ultimately Mr. Carew put himself into the hands of friends."

The result has been the trial to which we refer.

Now, although it is scarcely necessary to explain to many of our artist-readers who this Earl of Egremont was, and what was his character, our country readers are, perhaps, unacquainted with either; in justice, therefore, we are bound to entreat attention to the matter.

The late EARL OF EGREMONT was a large patron of the Arts; his mansion at Petworth is full of the works of our BRITISH Artists; the old masters have but few places there; but his patronage was by no means limited to the purchase of their productions; his house was open to them; and it was rare to find his table without some English sculptors and painters among his guests. In time of sickness, Petworth was always a sort of hospital to them; and at a time of pecuniary distress, a house of refuge. The humblest gentleman who lived by literature or art was treated with as much distinction as, or, perhaps, with more than the loftiest peer of the realm: in his magnificent mansion there was no more ostentation than in the dwelling of a philosopher; his object, and that of his family, seemed to be to convince all his visitors that MIND elevated them to a rank equal to his own; and we venture to affirm that no such guest of his ever felt the smallest degree of restraint while enjoying the entertainment prepared for him; or was less at ease than he would have felt in his own humble residence. The artists who visited him had their own apartments, where they worked when they desired to labour; and—the object being to procure for them relaxation from weightier pursuits—there were provided for them, within doors and without, all modes of amusement that wealth and care could supply.

But the liberality of the good Earl did not end here; the artist and the professor of literature, whom he discovered to be in need of help, and whose merits justified the application of it, found in him a munificent benefactor; his aid was not tendered by piecemeal, but came in masses; and in numerous instances, brought absolute wealth to persons who had shuddered at the prospect of want and misery. The world knows little of this; for it was done in a corner, and done also with that delicacy, which took from a gift its oppressive character. We venture to assert, that for the tens of thousands thus bestowed, his executors cannot find a single receipt; unless it be in some written expression of a grateful heart. His usual mode of conveying relief was to order a picture, and to pay for it about ten times its value; or where there was no tangible article to be handed in exchange, his way was to hint that when prosperity came, as

it was sure to come, the sum might be returned to him. "To relieve the wretched was his care;" but it was his continual study, or rather it was his nature, without study, to prevent the object of his benevolence from imagining that relief was aught but a tribute to intellectual power—the acknowledgment of a claim which mind advanced upon wealth. Those whom he assisted, therefore, felt themselves more elevated than degraded by his bounty.

We speak within our own knowledge, when we say that instances of this kind are most abundant; we could ourselves relate a score of them. The nature of the man was god-like; his was, indeed, the

"True charity, that comes not in a shower,
Sudden and loud, oppressing what it feeds;
But like the dew, with gradual, silent power,
Felt in the bloom it leaves along the meads."

Many a breaking heart has he comforted; many a broken constitution healed; many a man of genius, by well-timed aid, has he restored to that society from which he was departing. We should take shame to ourselves if we hesitated to express the enthusiasm we feel when writing his name, or to say—as the sentiment of thousands—a blessing on the memory of the good old man!

We recollect an anecdote of him that will illustrate his character better than pages of our weak and insufficient praise—and as it is one of the few that he would himself not have prohibited from publication, we tell it. Walking one day in his park, a lady saw a score or two of the village donkeys regaling under the shadow of some old chesnut trees; "What!" she exclaimed to an aged keeper, "does the Earl allow donkeys to run about his beautiful demesne?"—"Ay," was the reply, "*my Lord likes to see everything about him happy.*" This was indeed a key to his whole character.

It is especially gratifying to find that the generosity of the noble Earl has been inherited with his estates. The trial to which we refer has given publicity to a fact, almost without parallel in the history of human kind. The demands of Mr. Carew could not have been acceded to without casting a slur of injustice on the reputation of the deceased peer; and they were, therefore, opposed in a court of law. But, when this alternative was selected, and Mr. Carew alleged that he was without the means to pursue an expensive contest, and to prosecute his claim, the executors at once removed the difficulty by tendering and supplying to Mr. Carew a sum of money, sufficient to enable him to carry his case into court, and, if possible, to prove it; so that, if he failed, he might be in no degree, a pecuniary sufferer. Such magnanimous conduct has rarely been, if it has ever been, equalled. We quote a passage from the speech of Sir William Follett, Counsel for the executors:—

"Those gentlemen had courted the present public enquiry; they were anxious that every legal demand of Mr. Carew should be settled, and if he proved that he had any legal claim upon the estate of the late noble earl, they would cheerfully liquidate it. If, however, after a full investigation, it should appear that there was no ground for the present claim, then they were anxious that the verdict of the jury should rescue his lordship's character from the imputation sought to be cast upon it—an imputation the more serious, because he believed that throughout the whole country, and indeed he ought to say everywhere else, an impression was entertained that there never existed a more high-minded and benevolent nobleman, or a more munificent patron of the fine-arts. He would, in the outset, inform the jury, that so anxious were the executors that Mr. Carew's claim should be fairly and fully sifted, that they had provided the funds to enable him to try the present issue, without putting him to one farthing expense. The learned Counsel then proceeded to state that he would admit that all the works that had been spoken to by the witnesses had been executed by the plaintiff, and he would also admit the amount of their value; but he was prepared to show, that so far from Mr. Carew having only received a small sum on account, that he had in fact received at different times from Lord Egremont sums of money amounting in the whole to £20,000, which was far beyond the estimated value of the sculpture. Sir W. Follett then went on to state, that at one time Mr. Carew had claimed no less a sum than £50,000 from the executors, but he had afterwards very materially reduced his demand. They, however, considered that the claim was altogether unfair and extortionate, and that they were only fulfilling their duty to the memory of the deceased nobleman, when they resisted it."

The Plaintiff was nonsuited. We lament exceedingly that the case was ever brought before the public. We abstain from such comments as will inevitably be made by every person who reads it.

THE EARL OF EGREMONT A FAMOUS EARL AND HIS DESCENDANTS.

There is a romance of the peerage connected with the official announcement that Lord Leconfield, who lives at Petworth House, the huge mansion in Sussex, has been placed on the Commission of the Peace for Cumberland. The reason for this is that he is a large landowner and mine-owner in Cumberland, and that his property comes to him from the celebrated Earl of Egremont who filled so famous a place in society of the Georgian era.

Lord Leconfield's grandfather, says "Burke," very discreetly, was the adopted heir of this Earl of Egremont. He was—but he was his natural son.

George O'Brien, third Earl of Egremont, lived at Petworth in a house crammed with artistic treasures that his great wealth enabled him to buy, surrounded by his natural children, whose position in society was entirely unaffected by this informality in his life.

A Wonderful Septuagenarian.

In 1827, when the Earl of Egremont was 77, Creevey, the diarist, describes him as "fresh as may be, with a most incomparable and acute understanding, with much more knowledge on all subjects than he chooses to pretend to, and which he never discloses except accidentally and, as it were, by compulsion. Simplicity and sarcasm are his characteristics."

He had given the natural daughters of his brother Charles £40,000 apiece on their marriage, and had dealt in the same liberal way with his mistresses, of whom Lady Melbourne must have been the most distinguished.

A Famous Prime Minister.

Greville, in his diary, confirms this reference to Lady Melbourne, and says that the famous Lord Melbourne, first Prime Minister of Queen Victoria, was the son of Lord Egremont, and not of his supposed father, the first Lord Melbourne.

Mr. McCullagh Torrens, who wrote the life of this second Lord Melbourne, tells how Egremont, tall, handsome, courtly, and artistic, was a constant visitor to Melbourne House, Piccadilly (on the present site of the Albany), and how, as its beautiful chateau plunged deeper and deeper into the delights of London society, Egremont became more indispensable, and the first Lord Melbourne buried himself more and more in the country.

A Princely Income.

This third Earl of Egremont had an income of £100,000 a year, which was princely in those days. When he died he left all he could to his natural son, who went by the name of Mr. George Wyndham. This gentleman was created the first Lord Leconfield. One of his grandsons is the present peer; another is Mr. George Wyndham, ex-Secretary for Ireland.

The earldom of Egremont passed to the Earl's nephew, a captain in the Navy, together with Orchard Wyndham, in Somersetshire, and Silverton Park, in Dorsetshire.

The fourth earl built a huge gallery for his pictures, which included three Gainsboroughs and several Reynoldses. They remained buried here for 50 years, until they were sold in 1892.

With the death of this naval officer the earldom of Egremont became extinct in 1845, and the Leconfields hold all its most valuable possessions.

See "British Galleries" Vol.

1824, pp. 75-96.

M. B. A.

It is strange how the number seventeen occurs in the present generation of the family of Lord Leconfield, who, to the great regret of all hunting men in Cumberland, has resigned the Mastership of the Cumberland West Foxhounds. His lordship was born on February 17, 1872, at Coates House, Sussex. His elder brother and one of his sisters were born on November 17 in 1868 and 1870 respectively, and the 17th Lancers claimed the services of the present heir-presumptive to the title. Lord Leconfield served in the South African War, was wounded, and acquired a reputation for pluck on the veldt; but up to the present his name has not been seen in Cupid's casualty list. Petworth House, his stately home, near Chichester, is famed for its magnificent collection of pictures—nearly 700 in number, and including Turners, Reynolds, Van Dycks, and Holbeins—its china, embroideries, library, and Grinling Gibbons carvings. The deer park is a very large one, being fourteen miles round, and embraces some striking scenery.

Lord Leconfield has been entertaining a family party at Petworth House, Sussex, including his mother, Lady Leconfield. Lord Leconfield celebrated his thirty-third birthday on Thursday. He possesses the greater portion of the estates of George Earl of Egremont, who died in 1837. 2.05.

He is, says the "World," the owner of 66,000 acres in England and of 44,000 acres in Ireland. Petworth is a huge, plain house, which contains one of the largest and finest collections of pictures in Europe. The deer park, 13 miles round, is one of the most picturesque in the South of England.

In December, 1703, Charles III. King of Spain, slept at Petworth on his way to Windsor, and Prince George of Denmark went to meet him there by desire of the Queen. In the relation of the journey given by one of the Prince's attendants, he states—"We set out at six in the morning, by torchlight, to go to Petworth, and did not get out of the coaches (save only when we were overturned or stuck fast in the mire) till we arrived at our journey's end. 'Twas a hard service for the Prince to sit fourteen hours in the coach that day without eating anything, and passing through the worst ways I ever saw in my life. We were thrown but once indeed in going, but our coach, which was the leading one, and his Highness's body-coach, would have suffered very much, if the nimble boors of Sussex had not frequently poised it, or supported it with their shoulders, from Godalming almost to Petworth, and the nearer we approached the Duke's house the more inaccessible it seemed to be. The last nine miles of the way cost us six hours' time to conquer them; and indeed we had never done it, if our good master had not several times lent us a pair of horses out of his own coach, whereby we were enabled to trace out the way for him." Afterwards, writing of his departure on the following day from Petworth to Guildford, and thence to Windsor, he says—"I saw him (the Prince) no more, till I found him at supper at Windsor; for there we were overturned (as we had been once before the same morning), and broke our coach: my Lord Delawarre had the same fate, and so had several others."

N. P. G. H.

CATALOGUE

M. B. A.

OF

PICTURES

IN

PETWORTH HOUSE,

SUSSEX.

PRINTED BY WOODFALL AND KINDER,

ANGEL COURT, SKINNER STREET, LONDON.

MDCCCLVI.



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ADDITIONS AND ERRATA.

No. 262*. Painted by Lucas.

No. 370, *after* "Edward VI." *add* "A.D. 1547."

Page 7, Note a, in the first line, *for* "eight," *read* "six."

Appendix F. 184, in the third line, *for* "Henry VII." *read* "Edward IV."

Appendix L. 224, in the ^{*second*} ~~fourth~~ line, *for* "brother," *read* "relative."

Page 14. in the twentieth line for Northumberland read Cumberland

Page 16. in the fourteenth line for Sir Francis read Thomas



CONTENTS.

INTRODUCTION	page v
EXPLANATION OF CONTRACTIONS xxv
GRAND STAIRCASE	1
CATALOGUE	3
APPENDIX	67
INDEX OF PORTRAITS	77
INDEX OF PAINTERS	88

INTRODUCTION.

THE ancient name of Petworth was PETEORDE.^a During the sway of the Saxons in England, it was held by the Countess Eddeva under the Confessor, and after the Conquest was part of the great Lordship of the Earls of Arundel until 1102 (*temp.* Henry I.), when by the rebellion of Robert Montgomerie, Earl of Arundel, his estates were forfeited, and Petworth became Royal property. Henry I. having bequeathed it in dower to his second Queen, Adeliza, she, at the period of her subsequent marriage with William de Albini (to whom she gave the Earldom of Arundel), presented the Honour and Manor of Petworth to her brother, Josceline de Lovain.^b Adeliza (or Adelicia) and Josceline (or Joscelyn) were the children of Godfrey Barbatus, Duke of Lorraine and Count of Brabant and Lovain, descended lineally from the ancient Dukes or Counts of Hainault, and from the Kings of France sprung from the Emperor Charlemagne. Josceline de Lovain married AGNES DE PERCY, second daughter of the third Lord William de Percy, and heiress of the vast possessions held by that family since the Conquest. All the old Chroniclers agree in stating that this lady would consent to marry Josceline only upon condition that he should adopt either the name or arms of Percy.^c To this, by the advice of

^a Domesday Book.

^b This grant was afterwards confirmed by King Henry II., when only Duke of Normandy, about the year 1152, by his charter, which is still in the possession of the Duke of Northumberland, in which "Henricus Dux Norman. et Aquit. Comes Andegav.," &c., confirms "Jocelino FRATRI REGINE ADELICIE honorem de Petteworth," &c.

^c Camden; Harl. MSS.; Vincent's Bar; Little Pedigree Roll at Sion.

the Queen his sister, he consented ; assuming the name of Percy, but retaining his paternal arms, to perpetuate his claim to his father's principality in the event of the elder line of the reigning Dukes becoming extinct. Thus Petworth was added to the possessions of the house of Percy, and was, for many succeeding centuries, the favourite residence of their illustrious descendants.

It will now be necessary to refer to the more remote genealogy of the ancient family of Percy.

The old nobility of Normandy were very careful in preserving all records of this nature. The Percys derived their descent from MAINFRED, a Danish Chieftain,^a who made irruptions into France before the year 886, which was the æra of Rollo's first expedition, that ended in the Conquest of Normandy in 912. This Mainfred must therefore have flourished nearly two hundred years before William the Conqueror. His descendants took the surname of Percy from a town of that name situated near Ville Dieu, in the election of St. Lo in Lower Normandy. His great-great-grandson, GEOFFREY DE PERCY, had two sons, William and Serlo, who accompanied their Duke William to England, and assisted in the Conquest in 1066.^b WILLIAM DE PERCY was much beloved by the Conqueror, and obtained large grants of land in several counties. He was distinguished among his contemporaries by the surname of Algernon or Alsgernons, signifying "with the whiskers" (the same as "*aux moustaches*" in modern French). He was employed in the first Crusade, and died near Jerusalem ; but his followers preserved and brought home his heart, which was interred in Whitby Abbey.^c This William de Percy married Emma,^d daughter of Cospatrick, the Saxon Earl of Northumberland, the greater part of whose estates were granted to him by the King ; but as a sort of recompense for this confiscation, he successfully exerted his interest with the Conqueror to spare the life of his father-in-law, when the latter, in 1069, made an effort with the other Saxon Lords to shake

^a Dugdale's Barons ; *Antiq. Stemm.* apud Sion.

^b Harl. MSS. ; Appendix to Drake's History of York ; Leland's Collectanea.

^c Little Pedigree Roll at Sion.

^d Harl. MSS.

off the Norman yoke. The Earl, however, was obliged to take refuge in Scotland, and his male line was continued in that country, by the Earls of Dunbar and March (now represented by the Earls of Home), and in England by the house of Abergavenny (Nevill).

William de Percy was succeeded by his son ALAN, whose eldest son, WILLIAM DE PERCY, was third Lord from the Conquest. He was one of those Barons who defended their country with such spirit against the Scottish invasion at the battle of the Standard. This William de Percy was married twice; his first wife was Adelis, daughter of Richard, Earl of Clare, by whom he had two daughters, Maude and Agnes. The former dying without issue, he was succeeded by the latter, who thus inherited the Percy estates; and this Agnes de Percy became, as we have seen, the wife of Josceline de Lovain, who, on his marriage with her, adopted the name of Percy. In this lady ended the first race of this ancient Norman family, but during subsequent ages it was renewed with increased lustre in the persons of her descendants. The portraits of many of these, in excellent preservation, still adorn the walls of Petworth House.

The LADY AGNES survived her husband, Josceline de Lovain, who was buried at Petworth, and left several sons and daughters, the greater part of whom died without issue. The most celebrated was RICHARD, the youngest, who obtained the property of his aunt Maude, and even a considerable part of that of his mother Agnes. He was one of the great Barons who in 1215 took up arms against the tyranny of King John.^a He was succeeded by his nephew WILLIAM (son of his eldest brother Henry) whose son HENRY had three sons, William, John, and Henry. The two elder dying without issue, the youngest, HENRY, LORD PERCY, succeeded to the family honours, and purchased on November 19th, 1309 (*temp.* Edward II.), the barony of Alnwick from the Bishop of Durham. He obtained leave of the King to fortify his houses

^a He was appointed one of the twenty-five guardians whose duty it was to enforce the observance of that bulwark of our liberties, MAGNA CHARTA.—*Carte's Hist.*—*Rapin—Hume, &c.*

at Spofford and Lekingfield in Yorkshire, as also his house at Petworth in Sussex.^a He was a distinguished military commander, died in 1315, and was buried in Fountains Abbey in Yorkshire. He had married Lady Eleanor Fitzalan, daughter of John, Earl of Arundel, and was succeeded by his son

HENRY DE PERCY, SECOND LORD PERCY OF ALNWICK, who had a grant from King Edward III. of the reversion of the barony and Castle of Warkworth. This grant was in lieu of a fee of 500 marks which the King had engaged to pay to Sir Henry Percy in consideration of his important military services. He married Edonea, daughter of Robert, Lord Clifford, died in 1351, and was succeeded by his son

HENRY, THIRD LORD PERCY OF ALNWICK, who married Lady Mary Plantagenet, daughter of Henry, Earl of Lancaster (grandson of King Henry III.), and was the father of

HENRY, FOURTH LORD PERCY, AND FIRST EARL OF NORTHUMBERLAND. This powerful nobleman, and his son, the gallant Hotspur, took an active part in all the intrigues and battles which led to the deposition of Richard II., and the elevation of Henry IV. to the throne, insomuch that the revolution used to be called "The conspiracy of the three Henrys," viz. Henry, Duke of Lancaster, Henry, Earl of Northumberland, and Sir Henry Percy (surnamed Hotspur).^b Subsequently, the Earl and his son having gained the battle of Hamilton,^c in which the Earl of Douglas was made prisoner, a jealousy arose between them and the King touching the ransoms of the prisoners. At length he became disaffected, and is known to have encouraged his brother, the Earl of Worcester, as well as his son, Hotspur, in the conspiracy which ultimately led to the battle of Shrewsbury. Having made a concession to the King in Parliament, a reconciliation took place; but the amnesty was insincere on the part of the King, whose ungrateful treatment of Northumberland again drove him into rebellion, so that he engaged in 1405 in the attempt made by the Earl Marshal and the Archbishop of York, and having been driven into Scotland, and from thence to Wales,

^a Rymer, vol. iii.

^b Fordun's *Scoti-chronicon*.

^c Ridpath's *Border History*.

he retreated to France, where he endeavoured to raise troops. He was so far successful as to land in England, and recover some of his castles before the King could prevent him. At length he was slain by the civil force under the Sheriff of Yorkshire on Bramham Moor, near Wetherby, and his head, then white with age, together with that of his associate, Lord Bardolph, were sent to London, A.D. 1408. His first wife was Margaret, daughter of Ralph, Lord Neville of Raby, and his second Maude, sister and heir of Anthony, Lord Lucy. Henry Percy (Hotspur), his son, immortalized by Shakspeare, had perished some years before him at the battle of Shrewsbury (1403).^a The estates of the family were forfeited, and granted to John, Duke of Bedford, but were restored in 1414 by King Henry V. to Hotspur's son,

HENRY PERCY, SECOND EARL OF NORTHUMBERLAND, who was about ten years old at the time of his father's death, when he was taken to Scotland and educated in the university of St. Andrews with the young Prince, afterwards James I. of Scotland.^b In 1450 he was appointed Constable of England, and was slain at the battle of St. Albans in defence of the Lancastrian cause. This is the Earl of Northumberland who figures in the old ballad of "Chevy Chase." He married Lady Eleanor Neville, daughter of Ralph, first Earl of Westmoreland, by Joan, daughter of John of Gaunt, and half sister to King Henry IV. He was succeeded by his eldest surviving son,

HENRY PERCY, THIRD EARL OF NORTHUMBERLAND, who was appointed Governor of Berwick, and Lord Warden of the East Marches in 1442. He afterwards commanded the Lancastrian forces at the battle of Towton, which proved so disastrous to that unfortunate house. Here he was slain on March 29, 1461. By his marriage with Eleanor, daughter and sole heir of Richard Poynings, son of Lord Poynings, he left an only son,

^a Hotspur was born in 1364. He married Elizabeth, daughter of Edmund Mortimer, Earl of March, by Philippa, daughter of Lionel, Duke of Clarence, son of King Edward III. She was afterwards married to Lord Camoys. Their tomb is still to be seen in Trotton Church, Sussex.

^b Fordun, *Scoti-chronicon*.

HENRY PERCY, FOURTH EARL, who being at this time a minor, was confined in the Tower until 1469, when, on his taking a solemn oath of allegiance to King Edward IV.,^a he was released by that monarch. He was afterwards raised to high honours, and was in favour with King Henry VII., but the King having, with the sanction of Parliament, determined to levy an enormous tax as a subsidy for carrying on the war in Bretagne, it was found so intolerable in the North, that the whole country was in a flame. The Earl of Northumberland, Lord Lieutenant, endeavoured to expostulate with the King, but his intercession was unavailing,^b and having unfortunately communicated the royal refusal with too little caution to an exasperated mob who had assembled in a tumultuous manner, they, believing him to be the chief promoter of the obnoxious tax, broke into his house, and murdered him and several of his servants. His funeral at Beverley Minster was sumptuous. He had married Maude, daughter of William Herbert, first Earl of Pembroke. His son

HENRY ALGERNON, FIFTH EARL OF NORTHUMBERLAND, was engaged in the battle of Blackheath and the battle of "the Spurs." This nobleman was remarkable among his contemporaries for his magnificent style of living^c and the splendour of his establishment. The "Northumberland Household Book," of which a folio copy is preserved in the Library at Petworth, records, among other curious matter, the details of the annual expenditure at his castles of Wresil and Leckinfield in Yorkshire. He married Catherine, daughter and co-heir of Sir Robert Spencer, by Lady Eleanor, daughter and co-heir of Edmund Beaufort, Duke of Somerset, and died in 1527, and was buried at Beverley. He was succeeded by his son

HENRY ALGERNON PERCY, SIXTH EARL, whose life had been embittered by an early passion for Anne Boleyn.^d His father, being made acquainted with the King's attachment to her,

^a Rymer.

^b Reliques of Ancient English Poetry.

^c Hall's Chronicles; Leland's Collectanea.

^d Herbert's History of Henry VIII.

persuaded him, with much difficulty, to desist from his pretensions; and at the instigation of Cardinal Wolsey, induced him to marry Mary, daughter of George Talbot, Earl of Shrewsbury, from whom he afterwards separated, without leaving any issue. The misfortunes which fell on his house by the attainder of his brother Thomas, who was beheaded in 1537 for high treason in the matter of Aske's rebellion, are said to have hastened his end. He died of a broken heart on the 5th of June, 1537, and was buried at Hackney. His brother Thomas, who was executed, left two sons, Thomas and Henry. Thomas, the elder, was, in 1557, created, by Queen Mary, Baron Percy of Cockermouth and Petworth; and also Baron Poynings, Lucy, Brian and Fitz Payne; and shortly afterwards Earl of Northumberland, with remainder to his brother and his issue male. Thus he became by re-creation

THOMAS, SEVENTH EARL OF NORTHUMBERLAND. He was a zealous Roman Catholic, and disaffected to the government of Elizabeth, a feeling which broke out into open rebellion in 1570, when he joined the Duke of Norfolk and the Earl of Westmoreland, for the purpose of subverting the Protestant establishment in this country. Being compelled to take refuge in Scotland, he was delivered up by the Earl of Morton, and beheaded in 1572.^a He died without issue male, but by his wife, Anne, daughter of Henry Somerset, second Earl of Worcester, he left four daughters, who, but for the attainder, would have been co-heiresses of the ancient baronies of Percy and Poynings. His brother, having conformed to the Protestant religion, became

HENRY, EIGHTH EARL OF NORTHUMBERLAND. During the rebellion in which his brother had been so deeply implicated, he had remained faithful to the Queen, was employed by her in important military services, and enjoyed her confidence during the greater part of her reign. Subsequently, however, he was suspected of having plotted with Sir Francis Throgmorton and Lord Paget for

^a Hollingshed's Chronicles. See also "Queen Elizabeth and her Times" for a remarkable letter from Sir G. Gargrave to Lord Burleigh, giving an account of the execution.

the liberation of Mary Queen of Scots.^a He was accordingly seized and thrown into the Tower, but his proud spirit could not endure such unmerited treatment, and, yielding to despair, he put a period to his existence by shooting himself with a pistol, on the 21st of June, 1585.^b He had married Catherine, eldest daughter of John Neville, Lord Latimer, co-heiress of a moiety of the baronies of Plaity and Lisle. Their son

HENRY, NINTH EARL OF NORTHUMBERLAND, was in high favour with James I. at the commencement of his reign,^c but on the discovery of the Gunpowder Plot, in which his relative, Thomas Percy, was concerned, he was suspected of having been privy to it, and was sentenced to be confined in the Tower for life, and to pay a fine of £30,000.^d Of this sum, only £20,000 were exacted, which were paid by instalments. He was finally released through the intercession of his daughter, Lucy Percy, Countess of Carlisle, after fifteen years' incarceration; but the fine and imprisonment had materially injured his fortune and his health. He retired to Petworth after his liberation, and passed the remainder of his life there,^e a period of eleven years. He died on the 5th of November, 1632, and was buried at Petworth. He had married Dorothy, widow of Sir Thomas Perrot, Knight. This lady was sister of Queen Elizabeth's favourite, Robert, second Earl of Essex, by whom he had two daughters, Lady Lucy Percy, Countess of Carlisle, and Lady Dorothy Percy, Countess of Leicester. He left two sons. Henry the younger was created Baron Percy of Alnwick in 1643, was firmly attached to the royal cause, and taken prisoner at Andover during the civil war (1645). After his liberation, he joined the Prince of Wales at the Hague (Charles I. being at that time a prisoner), where he died in 1659, and the title of Baron Percy of Alnwick became extinct.

His eldest surviving son was

^a Camden's Life of Queen Elizabeth.

^b Ibid.

^c Stow's Annals; Osborn's Memoirs of King James.

^d Stow.

^e Sidney's Letters of State.

ALGERNON, TENTH EARL OF NORTHUMBERLAND. He was Lord High Admiral and Minister of State to Charles I., until that monarch came to an open rupture with his Parliament, when he boldly sided with the constitutional party, actuated, it was supposed, by the remembrance of his father's wrongs. It is but justice, however, to add, that he was wholly opposed to the trial and execution of the King. After that event he retired to his house at Petworth. He was entrusted by the Parliament with the care of the royal children,^a whom he always treated with the greatest kindness and respect. He was subsequently a sincere promoter of the Restoration, and was one of the Privy Councillors of Charles II. His first wife was Lady Anne Cecil,^b daughter of William, second Earl of Salisbury. He afterwards married Lady Elizabeth Howard, daughter of Theophilus, Earl of Suffolk, and died in 1668, leaving by his second marriage an only son,

JOSCELYN, ELEVENTH AND LAST EARL OF NORTHUMBERLAND, who married Lady Elizabeth Wriothesley, youngest daughter of Thomas, Earl of Southampton, Lord High Treasurer of England, and died at Turin in 1670^c at the age of 26, without issue male, when the Earldom of Northumberland became extinct. His body was brought home from Italy and interred at Petworth. He left an only daughter, LADY ELIZABETH, BARONESS PERCY, the heiress of his vast possessions. She was first affianced to Henry Cavendish, Earl of Ogle, who took the name and arms of Percy. He died about a year afterwards and was buried at Petworth.^d She was then betrothed to Thomas Thynne of Longleat, who was assassinated in 1681, by ruffians hired for the purpose by Count Coningsmark, who entertained hopes of marrying the young heiress himself. Thirdly, in May, 1682, being then only fifteen years old, she gave her hand to Charles, Duke of Somerset (better known as the proud

^a Whitlock.

^b A young oak was planted in the park at Petworth, to commemorate the nuptials. It is still a magnificent tree, although upwards of 200 years old, and has always been known as "The Cecil Oak."

^c Appendix E.

^d Petworth Register.

Duke), and died in 1722, at the age of fifty-five. The duke died in 1748. They had thirteen children, of whom only one son and three daughters arrived at maturity, or lived to be married. His Grace was succeeded as DUKE OF SOMERSET by his only son ALGERNON, EARL OF HERTFORD (who, at the death of his mother, had previously succeeded to the BARONY OF PERCY). By letters patent, dated October 2nd, 1740, 23 George II., the dignity of a Baron and Earl of the Kingdom of Great Britain was also conferred upon him by the title of BARON WARKWORTH, OF WARKWORTH CASTLE, IN THE COUNTY OF NORTHUMBERLAND, and EARL OF NORTHUMBERLAND, in default of issue male to devolve on Sir Hugh Smithson, of Stanwick in Yorkshire (his son-in-law), and to his heirs male by Lady Elizabeth Smithson, his wife, daughter of the said Duke of Somerset, and in default of such issues the dignities of Baroness Warkworth and Countess of Northumberland to her Ladyship, and Baron Warkworth and Earl of Northumberland to her heirs male.^a

On the 3rd of October in the same year, the Duke was created BARON COCKERMOUTH, OF COCKERMOUTH CASTLE, IN THE COUNTY OF NORTHUMBERLAND, AND EARL OF EGREMONT in the same county, with remainder, in default of issue male, to his nephew, Sir Charles Wyndham, of Orchard Wyndham, in the county of Somerset, Baronet.

Duke Algernon died in 1750, and was succeeded in the EARLDOM OF EGREMONT by the aforesaid SIR CHARLES WYNDHAM, the eldest son of his sister, Lady Catherine Seymour, and Sir William Wyndham, Bart., of Orchard Wyndham, county of Somerset (the celebrated Minister in the reign of Queen Anne). Lady Elizabeth Seymour, another sister of Algernon, Duke of Somerset, had married the eighth Earl of Thomond, who, dying childless, left his estates in Ireland to her nephew, Percy Wyndham (younger brother of the aforesaid Sir Charles Wyndham).^b Percy Wyndham was

^a See original patent.

^b This Earl of Thomond's nearest relative was the Duc de Praslin, a Roman Catholic, whom the former offered to make his heir, on condition of his becoming a Protestant. The Duke, however, refusing to change his religion, the Earl bequeathed his estates to his wife's nephew, Percy Wyndham.

created Earl of Thomond ; but he, also dying without issue, left his estates to his nephew, GEORGE WYNDHAM, who had succeeded his father, Sir Charles, as third EARL OF EGREMONT ; and who thereupon took the name of O'Brien in addition to that of Wyndham. Thus the O'Brien, the Wyndham, and the Percy estates devolved upon this nobleman. He succeeded his father in 1763, when he was but twelve years of age, and lived to complete his 85th year. During the greater part of his long life he resided at Petworth, and was distinguished alike for his scientific and literary attainments, and his liberal patronage of the arts. He expended vast sums in adding to the valuable collection of pictures at Petworth House, in which his munificence was equalled only by his taste and discernment. He died at Petworth, on Nov. 11, 1837, leaving his estates to his son, George Wyndham, the present possessor, formerly of the Grenadier Guards, and Colonel of the 20th Regiment of Light Dragoons. We may here append to the above sketch of the Percy family a still more succinct account of the Seymour and of the Wyndham genealogies. It will be remembered that by the marriage, first, of Charles, sixth Duke of Somerset, with the Percy heiress in 1682, and subsequently by that of Sir William Wyndham with their daughter, Lady Catherine Seymour, the Petworth estates devolved in turn upon members of both those ancient families.

The family of SEYMOUR, or ST. MAUR, came over to England with William the Conqueror,^a and settled in Monmouthshire ; but upon the marriage of Sir Roger Seymour with Cicely, eldest daughter of John, Lord Beauchamp, and co-heiress with her brother, they moved into Somersetshire. Edward Seymour, the Protector, was son of Sir John Seymour, and brother to Jane Seymour, Queen of Henry VIII. He was created in 1547 (having been previously elevated to the peerage by various titles) Baron Seymour

^a Camden's Remains.

and Duke of Somerset, with remainder to his male heirs by Anne Stanhope, his second wife ; failing which, to Sir Edward Seymour (his son, by his first wife, Catherine) and his heirs male. The Protector was beheaded in the reign of Edward VI., and his son, Edward Seymour, was created Earl of Hertford and Baron Beauchamp by Queen Elizabeth. He married Lady Catherine Grey, sister of Lady Jane Grey, and daughter of Henry Grey, Marquis of Dorset (who had married Lady Frances Brandon, daughter of Charles Brandon, Duke of Suffolk, and of the Princess Mary of England, sister to Henry VIII., and widow of Louis XII., King of France.^a) This Edward Seymour, Earl of Hertford, had three sons : Edward, who died young ; and secondly, Edward, Lord Beauchamp, who also died in his father's lifetime ; and thirdly, Sir Francis Seymour. Lord Beauchamp having married Honora, daughter of Sir Richard Rogers, Knt., left three sons. The second, Sir William, survived him ; and on the death of his grandfather succeeded the latter in his honours. This Sir William, Earl of Hertford, married, first, Lady Arabella Stuart, who being of royal blood, the circumstance excited the jealousy of King James, who, fearing that her pretensions to the Crown might invalidate his own, confined her to her house at Highgate, and threw her husband into the Tower. They escaped ; and Seymour retired to France, but the unfortunate Lady Arabella was re-captured, and sent to the Tower, where she died, having left no issue. Seymour married secondly, Lady Frances Devereux, daughter of the Earl of Essex (Queen Elizabeth's favourite, and sister to the Parliamentary General in Charles I.'s time), by whom he had issue ; and he was finally restored by Charles II. to the Dukedom of Somerset, as second Duke.^b His sons,

^a Camden's Annals of Queen Elizabeth.

^b This great nobleman, equally celebrated for his misfortunes, his virtues, and his valour, remained faithful to the cause of the King during the civil wars. He had been advanced to the dignity of a Marquis in 1640, and was made Governor to the Prince of Wales (afterwards Charles II.). On the breaking out of the Rebellion, he was appointed Lieutenant-General of the King's forces in the south, and elected Chancellor of the University of Oxford soon afterwards. He distinguished himself at the battle of Lansdown, and by his gallant defence of Sherborne Castle in Dorsetshire. After the Restora-

who arrived at maturity, were Henry, Lord Beauchamp, and John. Henry, who died during the lifetime of his father, had one son, William, who succeeded his grandfather as third Duke; but, leaving no issue, was succeeded by his uncle John as fourth Duke, who also dying without issue, obliges us to revert to Sir Francis Seymour, third son of Edward, Lord Beauchamp, and Honora Rogers. He was created Baron Seymour, of Trowbridge, and was succeeded by his only son Charles, whose son Francis, on the death of John, fourth Duke, in 1675, became fifth Duke of Somerset. He was murdered three years afterwards at Lerice, in Italy, by a native of that place, for a supposed affront to his wife. Having died unmarried, he was succeeded by his brother Charles, sixth Duke (commonly called the proud Duke of Somerset), who, as we have seen, obtained the hand of the heiress of the Petworth and other Percy estates (Lady Elizabeth Percy), in May, 1682.

Ailwardus, an eminent Saxon, was possessed of lands at Wymondham (now written WYNDHAM), in Norfolk,^a soon after the Norman Conquest, and assumed his surname from thence. His great-grandson, John de Wymondham, married Margaret, daughter of Robert Churchon (or Curzon), and had issue John, of Wichlewood and Croun Thorpe, in the county of Norfolk, which were their principal seats for many generations, and still continue in the possession of a branch of the family.

In the reign of Henry III., THOMAS DE WYMONDHAM was a Baron of Exchequer, and was constituted Treasurer of England.

In 1356, we find SIR RICHARD WYMONDHAM^b distinguishing himself at the famous battle of Poitiers under Edward the Black Prince.

tion he was created a Knight of the Garter by Charles II., and restored to the Dukedom of Somerset, which had been forfeited by the attainder of his great-grandfather. For a complete and highly interesting Memoir of Lord Hertford, the reader is referred to Lady Theresa Lewis's "Lives from the Clarendon Gallery."

^a *Monastica Anglicana.*

^b *Rymer's Fœdera.*

SIR JOHN WYNDHAM, in 1487, was knighted, immediately after the battle of Stoke, near Newark, for his valiant conduct during that engagement. Being subsequently, however, in the interests of the House of York, he was apprehended, arraigned, and found guilty of high treason, as an accomplice of Edward de la Pole, Earl of Suffolk; and, with Sir James Tyrrell, was beheaded on Tower Hill, in the seventeenth year of the reign of Henry VII.^a

This Sir John Wyndham was married to Lady Margaret Howard, daughter of John Howard, Duke of Norfolk, by whom he had issue, SIR THOMAS, his son and heir, and other children. He was also married, secondly, to the widow of Sir Richard Scrope, a younger son of Henry Lord Scrope of Bolton. His eldest son

SIR THOMAS WYNDHAM, of Felbrigge, was a distinguished naval officer in the reign of Henry VIII.^b He attended the King at the sieges of Therouene and Tournay, where he did good service. He was knighted by Admiral Sir Edward Howard, after the expedition to Biscay.^c He was a Member of the Privy Council, and accompanied the King to Guisne when he held a conference with the French monarch. Sir Thomas's establishment on that occasion was remarkable for its magnificence.

SIR EDMUND WYNDHAM, his eldest son, was in great favour with Henry VIII., and received from him several grants of land belonging to the abbeys in Norfolk and elsewhere. He married Susan, daughter of Sir Roger Townshend, of Raynham, in Norfolk, by whom he had three sons and three daughters, but all the former dying without issue, the manors of Crownthorpe and Felbrigge, with the rest of the ancient patrimony of the family (by the entail of Sir Thomas Wyndham), descended to the issue of his (Sir Thomas's) second son, Sir John Wyndham.

This SIR JOHN WYNDHAM, by the will of his father, was possessed of the manors of Wulterton and Melton Constable, in the county of Norfolk, and by marriage with Elizabeth, daughter and co-heir of John Sydenham, of Orchard, in the county of Somerset,

^a Stow's Annals.

^b Hall's Chronicles; Stow's Annals.

^c Weever's Funeral Monuments.

had that estate in right of his wife, and made it his principal residence.^a It still retains the name of Orchard Wyndham. He had several sons and daughters, by the eldest of whom, John, he was succeeded, but some of the younger branches deserve to be noticed. His fourth son, Sir Hugh Wyndham, was created a Baronet in 1641, but leaving no male heirs, his title became extinct. Another of his sons, Sir Thomas Wyndham, married Elizabeth, daughter of Richard Coningsby, of Hampton Court, in the county of Hereford, by whom he had several children. Almost all the sons of this Sir Thomas were engaged in the service of Charles I. Shortly before his death he called his children together,^b and in the strongest terms urged them to continue faithful to the throne. "Though," said he, "the crown should hang upon a bush, I charge you, forsake it not."^c Colonel Francis Wyndham, his fourth son, who had the honour of conducting Charles II. to his seat at Trent, after the Battle of Worcester, related this anecdote to the King on that occasion.^d This Colonel Wyndham was Governor of Dunstar Castle during the civil war, and in recompense for his services at that time, and particularly for affording the King an asylum at his house, was created a Baronet. He married Anne, daughter and co-heir of Thomas Gerard, of Trent, by whom he became possessed of that estate. We now return to

JOHN, Sir John Wyndham's eldest son before-mentioned, who died in his father's lifetime. He married Florence,^e daughter of John, and sister and co-heir of Nicholas Wadham (534), of Merifield, in the county of Somerset, and of Edge in Devonshire. (This Nicholas Wadham was the founder of Wadham College, Oxford.) John Wyndham and his wife were buried at St. Decumans, where their effigies, and a quaint monumental inscription engraved on brass, may still be seen.

SIR JOHN WYNDHAM, their only son, inherited, in right of his mother, the manor of Silverton, in Devonshire,^f which had been

^a Leland's Itinerary.

^b See Picture in the Library, north side, No. 239.

^c See Hume's History of the Stuarts.

^d Account of the King's concealment at Trent, at the end of Boscobel.

^e See Appendix V.

^f Prynn's Worthies of Devon.

purchased by Sir John Wadham, a Justice of the Common Pleas in the reign of Richard II. He succeeded to the estate of Felbrigge, in Norfolk, on the death of the last male heir of Sir Edward Wyndham, in the reign of Elizabeth, and was Sheriff of Somersetshire in the time of James I. He married Joan Portman (457), daughter of Sir Henry Portman, of Orchard, county of Somerset.

He was buried at St. Decumans. His eldest son,

JOHN, married Catherine, daughter of Robert Hopton, of Witham, in the county of Somerset, sister and co-heir to the celebrated commander, Ralph, Lord Hopton. He died in 1649. He was succeeded by his son

SIR WILLIAM WYNDHAM, who was created a Baronet by Charles II. He died at Orchard, in 1683, and was buried at St. Decumans. He had married Frances, daughter of Anthony Hungerford, of Farley Castle, Esq., in the county of Wilts. His son

SIR EDWARD WYNDHAM, BART., married Catherine, daughter of Sir William Leveson Gower, Bart., sister to John, Lord Gower, by whom he had two children, a son, Sir William Wyndham, and a daughter (Jane), married to Sir Richard Grosvenor, Bart., of Eaton, Cheshire (uncle to Sir Richard, afterwards first Earl Grosvenor, and grandfather of the present Marquis of Westminster). He was succeeded by his son

SIR WILLIAM WYNDHAM, BART. This distinguished man was master of the buckhounds, Secretary-at-War, a member of the Privy Council, and Chancellor of the Exchequer, in the reign of Queen Anne, and was equally remarkable for his patriotism, his integrity, and his eloquence. Pope has thus transmitted his character to posterity.

“ How can I Pult’ney, Chesterfield forget,
While Roman spirit charms, and Attie wit,
Or Wyndham, just to freedom and the throne,
The master of our passions and his own.”

There are several portraits of him at Petworth. The first that comes under the notice of visitors is that by Kneller, representing

him in his robes as Chancellor of the Exchequer. (Somerset Room, No 391.)

By his marriage with Lady Catherine Seymour (daughter of the Duke of Somerset and Lady Elizabeth Percy, only child and heiress of Joscelyn, eleventh and last Earl of Northumberland), the Petworth estates devolved upon the present possessors, as has been already shown in the preceding account of the Percy family.

It has frequently been supposed that the ancient residence of the Earls of Northumberland at Petworth occupied a very different site from that of the present mansion. There appears, however, to be no foundation for such a conjecture; on the contrary, an elaborately finished water-colour drawing,^a copied from a picture at Sion House, representing the old house and stables of the Earls of Northumberland, at Petworth, proves very satisfactorily, that the modern edifice stands on part of the same ground, although possessing a far more extended front, and commanding a western aspect, whereas the former consisted of two wings at right angles to each other, looking, respectively, to the south and to the west. The stables were somewhat less than a quarter of a mile from the house, immediately in front of it, on a spot now covered by the waters of the great pond; from the opposite side of which, the view would appear to have been taken. These stables were of considerable extent, and built in the form of a quadrangle. Fuller, in his "Worthies," speaks of them as "the best of any subject's in Christendom, as they afford a standing in state for threescore horses with all necessary accommodation." The space between the house and the stables and the surrounding ground was laid out in the formal style of the age, with long straight gravel walks, low walls and terraces, and stiff rows of young trees, which contrasted with the comparatively naked character of the surrounding country, so different from its appearance at this moment; but the forms of

^a In the Petworth copy of the Northumberland Household Book. Folio. Vol. ii.

the nearer eminences and slopes, the Gohanna hill, the distant downs, and, indeed, all the geographical features of the scene, still remain unchanged, while a few humble roofs, probably occupied by retainers or dependants of the family, were huddled together on the eastern side of the old house, and these, doubtless, formed the nucleus of the present town.

The earliest historical evidence of the residence of the Percys at Petworth occurs in the reign of Edward II., when Henry de Percy (afterwards first Baron Percy, of Alnwick) obtained a licence to embattle his house at Petworth, yet when we recollect the very early period at which the Lordship and Manors came into their possession, it is reasonable to suppose that they must have sojourned here long before that time. After the purchase of Alnwick, the Earls of Northumberland resided principally there, and at their castles of Wressil and Warkworth, until the time of Henry (the eighth Earl), who undertook to repair the old house at Petworth, and made several important additions to it, in effecting which, he expended between the years 1576 and 1582, £4126 9s. 8*d.* (a considerable sum in those days). His son Henry, the ninth Earl, also increased its dimensions, and it is said entertained the idea of erecting an entirely new and magnificent mansion in its stead, but his long and cruel confinement in the Tower and the heavy fine imposed upon him by the Star Chamber, not only sapped his energies, but crippled his finances. After his liberation, however, he continued to reside here in great magnificence until his death in 1632.

Petworth has at different periods been honoured by Royal visits, of which four may be noticed. The first, in the time of Edward VI., when that monarch sojourned here during five days in 1551. The second, in 1703, when the King of Spain (afterwards the Emperor Charles VI.) was entertained here by the Duke of Somerset. The third, in 1814, when George IV. (then Prince Regent), the Emperor of Russia, and the other allied sovereigns and their suites, were received at Petworth, by George O'Brien, Earl of Egremont; and the last, in 1846, when Her present Majesty and Prince Albert visited it from Arundel Castle.

The present front and suite of rooms looking towards the west were built by Charles, sixth Duke of Somerset, who, in 1682, married Lady Elizabeth Percy, the celebrated heiress. Here was also a courtyard inclosing a considerable space, which, at a later period, was removed by Charles, Earl of Egremont. During very dry and protracted summers, the grass extends in parched lines above the spot.

Several alterations and additions were subsequently made by George O'Brien, Earl of Egremont, such as the removal from the centre of the building, of a quadrangular roof in the form of a truncated pyramid; and of an open area that ran beneath the windows, for which a handsome stone terrace was substituted, which now extends along the entire front of the house on a level with the floor of the principal apartments; and the completion of the North Gallery, the pictures in which are exclusively the productions of British artists (a noble collection, made almost entirely by himself). Charles, Earl of Egremont, had prepared the way for this building by the conversion of the cloisters,^a which lay on the north side of the chapel, into a gallery for the reception of several beautiful specimens of ancient sculpture collected for him in Italy. The process was simple. These cloisters being furnished with numerous open arches, the latter were filled up with glass windows and the statues introduced.

Matters remained in this state for several years, but in process of time, George O'Brien, Earl of Egremont, built a second gallery parallel to the original cloister, added the square compartment on the side next the pleasure ground, remodelled the whole, and thus completed the North Gallery as it now stands.

The carved room 60 feet long by 24, and 20 in height, is justly celebrated for the most perfect collection of the carvings of Grinling Gibbons, a native English artist.^b Walpole, in his

^a See Sidney's Letters of State, page 124, where mention is made of the "cloister chambers," in Lord Viscount Lisle's account of his quarrel with Lord Doncaster, afterwards Earl of Carlisle, while they were on a visit to the ninth Earl of Northumberland, at Petworth. These cloister chambers were probably two or three small rooms occupying part of the space afterwards converted into the apartment now called the Red Room.

^b Appendix A A.

Anecdotes, vol. iii. p. 149, says of him, "There is no instance of a man before Gibbons, who gave to wood the loose and airy lightness of flowers, and chained together the various productions of the elements with a free disorder natural to each species. The most superb monument of his skill is a large chamber at Petworth, enriched from the ceiling between the pictures with festoons of flowers and dead game, &c., all in the highest perfection and preservation. Appendanted to one is a vase with a bas-relief of the purest taste, and worthy of the Grecian age of cameos. Selden, one of his disciples and assistants, (for what one hand could execute such plenty of laborious productions!) lost his life in saving this carving when the house was on fire." The mantle of Gibbons would appear to have fallen on Ritson,^a who was employed by George O'Brien, Earl of Egremont, and subsequently by Colonel Wyndham, and who lived to complete the carved work in this apartment, in a style inferior only to that of his celebrated predecessor.

A sepulchral building dedicated to St. Thomas à Becket, and now encompassed by the walls of the modern church (of which, indeed, it forms a part), was the last resting-place of many of the Earls of Northumberland, and still contains several inscriptions on brass plates relative to different members of the family whose remains were deposited in the vault beneath. The private chapel is supposed to have been of equally ancient date, and, although formerly detached from the house, is now included within the precincts of the modern mansion. The Gothic windows, with fragments of old painted glass, representing the arms and devices of the Percys and their kinsmen, still bear witness to its antiquity and harmonize with the character of the place, while they contrast favourably with the stuccoed ceiling, and other restorations and embellishments carried out by the Duke of Somerset according to the taste of the reign of Queen Anne.

^a Appendix B B.

EXPLANATION OF THE CONTRACTIONS

IN THE THIRD COLUMN OF THE CATALOGUE.

A. TO C. R.	.	.	ANTE-ROOM TO CARVED ROOM.
CAM.	.	.	CAMBRIDGE ROOM.
C. R.	.	.	CARVED ROOM.
COL. W. R.	.	.	COLONEL WYNDHAM'S ROOM.
COL. W. D. R.	.	.	COLONEL WYNDHAM'S DRESSING ROOM.
DUKE OF S.	.	.	DUKE OF SOMERSET'S ROOM.
GRAND S.	.	.	GRAND STAIRCASE.
HUNTING P.	.	.	HUNTING PIECE ROOM.
H. R.	.	.	HOUSEKEEPER'S ROOM.
L. P. R.	.	.	LORD PERCY'S ROOM.
M. HALL	.	.	MARBLE HALL.
MRS. W. R.	.	.	MRS. WYNDHAM'S ROOM.
N. G.	.	.	NORTH GALLERY.
N. R.	.	.	NORTH ROOM.
O. L.	.	.	OLD LIBRARY.
O. L. S.	.	.	OLD LIBRARY STAIRS.
O. R.	.	.	OAK ROOM.
O. S.	.	.	OAK STAIRS.
R. R.	.	.	RED ROOM.
SOUTH S. R.	.	.	SOUTH SITTING ROOM.
S. D. R.	.	.	SQUARE DINING ROOM.
W. AND G.	.	.	WHITE AND GOLD ROOM.

N.B. The Catalogue does not include the Collection of Pictures at Colonel Wyndham's town residence, nor those at East Lodge, Brighton. Such as are marked "London" have lately been removed from Petworth to Grosvenor Place.

PAINTINGS.

NORTH GALLERY.

NO.		ROOM.	PAINTER.	REFERENCE.
1	Portrait of Pope Pius VII., born 1742, died 1823.		<i>Simpson, from Sir T. Lawrence.</i>	
2	Portrait of Calvin, born 1509, died 1564.	COL. W. D. R.		
3	Portrait of Luther, born 1483, died 1546.	COL. W. D. R.		
Ⓒ 4	The Thames, and Windsor Castle.		<i>Turner.</i>	
Ⓒ 5	The Thames, and Weybridge. (<i>Composition.</i>)		<i>Turner.</i>	
Ⓒ 6	Swimming Horses at Brighton.		<i>Sir F. Bourgeois.</i>	
Ⓒ 7	Farm Yard disturbed by a Hawk.	O. S.	<i>Hondekoeter.</i>	
Ⓒ 8	Scene at Tabley, the Tower in the Lake.		<i>Turner.</i>	
9	Prospero and Miranda. (<i>Tempest.</i>)	O. R.	<i>Thompson.</i>	
10	The Coliseum.	R. R.		

	NO.		ROOM.	PAINTER.	REFERENCE.
	11	The Invention of Music.		<i>Barry.</i>	
G	12	Portrait of George, Earl Macartney, born 1737, Ambassador to the Emperor of China, 1792, died in 1806.	LONDON	<i>Sir J. Reynolds.</i>	
	13	Portrait of Mrs. Robinson (not Perdita, as has been erroneously supposed).	C. R.	<i>Owen.</i>	
G	14	Portrait of Oldendorpius, a Protestant Clergyman, <i>nat.</i> Ham- burgh. Taught Law at Cologne and Mar- burgh, <i>ob.</i> 1561, Nephew of the Ce- lebrated Historian, Albert Krantz.	R. R.	<i>Kessler.</i>	
G	15	Landscape, Wood scene.	A. TO C. R.	<i>Hobbima.</i>	
G	16	Landscape with Cattle and Figures.		<i>Gainsborough.</i>	
G	17	The Circumcision.	DUKE OF S.	<i>Bronzino.</i>	
	17*	Head of a Woman, with a Cap.	DUKE OF S.		
	18	The Selling of Joseph.	LONDON	<i>Sebast. Bourdon.</i>	
	19	Chalk Sketch of Lady Burrell.	LONDON	<i>Sir T. Lawrence.</i>	
G	20	Mouth of a Cavern, looking out to the Country.	DUKE OF S.	<i>Old Teniers.</i>	
G	21	The Thames, near Windsor, Even- ing; men dragging a net on shore.		<i>Turner.</i>	
G	21*	Landscape, Figures on a road.	R. R.	<i>Both.</i>	

Return to Coot 110.24

TABLEY HOUSE,
KNUTSFORD.

Dear Sir,

I should feel greatly obliged if you would allow me through your columns to correct a wide-spread error in connecting the name of my grandmother, the 1st Lady de Tabley with the well known picture by Hoppner, entitled "The Sleeping Nymph," which was exhibited in the Royal Academy of 1806 and engraved by Wm. Ward in 1808. My grandmother was born in 1794 and therefore was only in her twelfth year when Hoppner painted this picture, and she was not married to my grandfather until 1810. This at once disposes of the possibility of the picture being associated with her in any way. The mistake has arisen from the fact that the picture of "The Sleeping Nymph" was commissioned by my grandfather and the engraving is dedicated to him as follows:—

"To Sir John Fleming Leicester, this plate of The Sleeping Nymph, from the original in his possession is respectfully dedicated by his obedient servant

WM. WARD."

As a matter of fact a well known model of Hoppner's named Miss St. Clare sat to him for the picture—she also sat to Northcote for the noted picture called "The Alpine Traveller," engraved by James Ward in 1804, and to W. Owen, R.A., for the engraved picture of "Almeria," as well as for his picture called "Expectation," in which she is holding a watch to her ear, and for several other pictures that I need not trouble you with, in each of these pictures the striking similarity in likeness is at once apparent. The error seems to have originated in 1884 when John Chaloner Smith (British Mezzotint Portraits) in his list of Wards Mezzotints appends a notice that (re Sleeping Nymph) "this is said to be a portrait of Lady de Tabley," and my excuse for troubling you is that the error is repeatedly being duplicated in books dealing with Hoppner and also in catalogues of engraved portraits. Mrs. Julia Frankau (Lives of James and William Ward—1904); Mr. H. P. K. Skipton (John Hoppner—Little Books of Art—1905); and Mr. J. Chaloner Smith's Son have all been most kind in acknowledging their error and in promising to rectify the mistake in any new editions of these Works.

I remain, yours faithfully,
ELEANOR LEIGHTON WARREN.

To the Editor of
"The Times."

(?)

Nw 12/06

	NO.		ROOM.	PAINTER.	REFERENCE.
C	22	Sea View, Dutch Fishing Boat coming in.		<i>Calcott.</i>	
	22*	Portrait of Lady Burrell.	STUDY	<i>Simpson.</i>	
	23	Landscape, Rydal Wood and Wrynose Mountain, over Rydal Water. (<i>Composition.</i>)		<i>C. Fielding.</i>	
C	24	Sleeping Venus, and Cupid.		<i>Hoppner.</i>	
	25	View of the Escorial. (<i>Copy.</i>)	DUKE OF S.	<i>Rubens.</i>	
	26	Edwin. (<i>Beattie's Minstrel.</i>)		<i>Westall.</i>	
C	27	Children of the Earl of Thanet with a dog.		<i>Sir J. Reynolds.</i>	
	27*	Fête in Petworth Park (1835).		<i>Witherington.</i>	
C	28	Cattle drinking at a Fountain.		<i>Gainsborough.</i>	
	28*	Portrait of Sharpe, the Line Engraver, born 1749, died 1824.		<i>Sir M. A. Shee.</i>	
	29	Portrait of an Admiral, said to be Van Tromp. The great Dutch Admiral killed on the quarter deck while engaged with the English fleet under Albemarle, 10th August, 1653. (See 535.)	R. R.	<i>Vander Helst.</i>	
	30	The Rape of Europa.		<i>Hilton.</i>	
C	31	The Presentation of Gulliver to the Queen of Brobdignag.		<i>Leslie.</i>	
C	32	The Dedication of the Princess Bridget Plantagenet, daughter of Edward IV., to the Nunnery at Dartford.		<i>Northcote.</i>	Appendix A.

	NO.		ROOM.	PAINTER.	REFERENCE.
Ⓒ	33	Sea View, Indiaman and Man-of-War.		<i>Turner.</i>	
Ⓒ	34	Sancho and the Duchess. (<i>Don Quixote.</i>)		<i>Leslie.</i>	
Ⓒ	35	Washing Horses.	LONDON	<i>Wouvermans.</i>	
Ⓒ	36	Landscape, with a Man fishing.	DUKE OF S.	<i>Poussin.</i>	
	37	Cave of Morpheus. (<i>Faerie Queene.</i>)		<i>Howard.</i>	
	38	The Archangel Michael, leaving Adam and Eve, after having conducted them out of Paradise.		<i>Phillips.</i>	
	39	Evening. A Pond surrounded by Willows, Cattle drinking, and Men stripping Osiers.		<i>Turner.</i>	
	40	A Dog.	COL. W. R.	<i>Stubbs.</i>	
Ⓒ	41	Charity clothing the naked.		<i>Opie.</i>	
	42	Modern midnight conversation.		<i>Copy from Hogarth.</i>	
	43	Petworth Park in the year 1798.	BUFF R.	<i>Phillips.</i>	
Ⓒ	44	Musidora. (<i>Thomson's Seasons.</i>)		<i>Opie.</i>	
Ⓒ	45	The Infant Shakspeare nursed by Tragedy and Comedy (Lady Hamilton).		<i>Romney.</i>	
Ⓒ	46	Echo and Narcissus.		<i>Turner.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	47	Card Players.	DUKE OF S.	<i>Q. Matsys.</i>	
G	48	Beggars. Lazzaroni.	DUKE OF S.	<i>Le Nain.</i>	
G	48*	Waterfall.	DUKE OF S.	<i>Ruysdael.</i>	
G	48**	Waterfall (small).		<i>Ruysdael.</i>	
	49	Battle between Turks and Christians.	DROVE		
	50	From the Wife of Bath's Tale. (<i>Chaucer.</i>)		<i>Fuseli.</i>	
G	51	Landscape. Evening.	DUKE OF S.	<i>Swanevelt.</i>	
	52 ^a	Head of a Man. †		<i>Copy from Van- dyck.</i>	
	53	Portrait of Alexander Pope, born 1688, died 1744.		<i>Richardson.</i>	
G	54	Vertumnus and Pomona.		<i>Hoppner.</i>	
G	55	Portrait of Charles, Viscount Cranbourne. Son of William Cecil, second Earl of Salisbury, and brother to (147), (226), (289), and (361).	STATE R.	<i>Lely.</i>	
	56	Jael and Sisera. Given by Lord Egremont to the Town Hall at Worthing.		<i>Bedal.</i>	
	57	Portrait of George O'Brien, Earl of Egremont, with a Dog.	LONDON	<i>Phillips.</i>	
G	58	Venus and Cupid.		<i>Beechey.</i> ✓	

^a No. 52, and ^{8 1/2} others, occur in the old List, and are therefore retained in the present Catalogue, although the Pictures to which they refer are not now to be found. It is therefore presumed that they were originally inserted in error. They are distinguished by a † after the title of each.

NO.		ROOM.	PAINTER.	REFERENCE.
59	Portrait of William Wyndham, Lord Grenville. Third Son of the Right Hon. George Grenville. (See 310.)		<i>Phillips.</i>	
60	Diomed and Cressida. (<i>Troilus and Cressida.</i>)		<i>A. Kauffman.</i>	
G	61	Macbeth and the Witches.		<i>Sir J. Reynolds.</i>
61*	Portrait of R. Hopton, Esq., father of Ralph, Lord Hopton, the celebrated General (101), and of Catherine, married to Sir John Wyndham.	O. S.	<i>Honthorst.</i>	
62	Portrait of Robert Rich, second Earl of Warwick. Lord High Admiral under Oliver Cromwell. His eldest son married Lady Anne Cavendish (288); and their eldest son married Frances, youngest daughter of Oliver Cromwell, and secondly, Anne, daughter of Sir Thomas Cheeke.	STATE R.	<i>Copy, by Stone, from Vandyck.</i>	
63	The Wise Men's Offerings.	R. R.	<i>Albert Durer.^a</i>	
63*	James, Duke of Monmouth, son of Charles II., beheaded in 1685, (<i>temp.</i> James II.)	R. R.		
64	Landscape.	O. L.	<i>Butterfield from Gainsborough.</i>	
65	Gamekeeper and Dogs.		<i>Hancock.</i>	

^a Hieronymus Bosch, according to Waagen.

	NO.		ROOM.	PAINTER.	REFERENCE.
	66	Landscape.	BUFF R.	<i>A copy by Butterfield.</i>	
	66*	Portrait of Sir Thomas Lawrence when a Boy.	O. R.	<i>Said to be by Himself.</i>	
G	67	Figures on Horseback, Rocky background. †	LONDON	<i>Wouvermans.</i>	
	68	Portrait of Bartholomew Murillo, the Spanish Painter, born 1610, died 1682.	STUDY	<i>Murillo.</i>	
G	69	Portrait of Sir Beville Grenville, killed in the battle of Lansdown Hill in 1634.	H. P. R.	<i>Dobson.</i>	
	70	Portrait of Mrs. Hasler, as Flora.		<i>Beechey.</i> ✓	
	71	Portrait of a Knight, in Armour.	O. L.	<i>Valentino.</i>	
G	72	Sandpit and Figures.	LONDON	<i>Teniers.</i>	
G	73	Rocks and Figures, with distant Landscape.	LONDON	<i>Teniers.</i>	
G	74	Saddling Horses.	M. HALL	<i>Cuyp.</i>	
	74*	Portrait of an Officer. †			
G	75	The Card Players.		<i>Opie.</i>	
G	76	The Picture Gallery. The Archduke Leopold, with an ecclesiastic and the painter, in his picture gallery at Brussels, of which Teniers was the superintendent. (See Waagen's "Treasures of Art in Great Britain.")	DUKE OF S.	<i>Teniers.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
77	The Ascension.		<i>West.</i>	
78	Scene in Windsor Park.		<i>Howard.</i>	
78*	Temple of Juggernaut, Exterior.		<i>Daniel.</i>	
78**	Ditto Ditto, Interior.		<i>Daniel.</i>	
79	Landscape, with Figures and Architecture.	O. L.	<i>F. Mile.</i>	
80	Mirth and Melancholy. Portraits of Lady Hamilton, and Mrs. Charlotte Smith.		<i>Romney.</i>	
81	The Apotheosis of the Princess Charlotte.		<i>Howard.</i>	
82	The Murder of the Princes in the Tower. (<i>Richard the Third.</i>)		<i>Northcote.</i>	
83	Landscape.	DUKE OF S.	<i>Paul Brill.</i>	
84	Lion Hunt.		<i>Northcote.</i>	
85	Banditti attacking Travellers.	R. R.	<i>Vandermeulen.</i>	
86	Fruit.	O. S.	<i>M. Angelo di Campidoglio.</i>	
87	John Knox preaching before the Lords of the Congregation, June 10, 1559. Sketch for the large picture in the possession of Sir Robert Peel. The ladies are the Countess of Argyll and her Attendant.	A. TO C. R.	<i>Wilkie.</i>	

CATALOGUE.

11

NO.		ROOM.	PAINTER.	REFERENCE.
88	The Ferry.		<i>J. Chalon.</i>	
89	Charles II. passing Whitehall in his carriage. Observe the celebrated gateway designed by Hans Holbein.	R. R.	<i>Stoop.</i>	
90	Portrait of Kitty Fisher, with a Letter.		<i>Sir J. Reynolds.</i>	
91	Jessica. (<i>Merchant of Venice.</i>)		<i>Turner.</i>	
92	Richard III. receiving the young Princes in the Tower. (<i>Richard the Third.</i>)		<i>Northcote.</i>	
92*	Portrait of a Clergyman.	O. S.		

RED ROOM.

93	Portrait of George Brydges, Admiral Lord Rodney, born 1718, died in 1792, buried in St. Paul's.	N. G.	<i>Sir J. Reynolds.</i>
94	Portrait of Prince Boothby, Esq.		<i>Sir J. Reynolds.</i>
95	Portrait of a Lady.		<i>Sir J. Reynolds.</i>
96	Portrait of Sir Robert Shirley, in a Persian Costume. (See Burke's "Anecdotes of the Aristocracy" for the account of his imposture.)		<i>Vandyck.</i>

	NO.		ROOM.	PAINTER.	REFERENCE.
G	97	Portrait of Lady Shirley, in a Persian Costume. She was a Circassian slave in the Imperial Harem, and bestowed on Sir Robert as a mark of Royal favour. (See Burke as above.)		<i>Vandyck.</i>	Appendix B.
G	98	Portrait of Ludowick Stuart, Duke of Richmond. He was Steward of the Household to King James I.		<i>Vansomer.</i>	
G	99	Portrait of Frances Howard, Duchess of Richmond, wife of the above. Her first husband was Henry Pranell, Esq., and her second the Earl of Hertford, whose first wife was Lady Catherine Grey.		<i>Vandyck.</i>	
G	100	Portrait of Alicia Maria Carpenter, Countess of Egremont, in the Peeresses Coronation Robes.		<i>Gainsborough.</i>	
G	101	Portrait of Ralph, Lord Hopton, of Witham, wearing the Jewel of the Order of the Bath. His sister and co-heir was mother to Sir William Wyndham (159), grandfather of the Chancellor.		<i>Vansomer.</i>	Appendix C.
G	102	Portrait of Ann Brett. She was second wife of Lionel Cranfield, created Earl of Middlesex by James I., appointed Lord Treasurer of England, and afterwards fined and imprisoned in the Tower by the same monarch.		<i>Vandyck.</i>	
G	103	Two Portraits of Bishops, kneeling; both pictures in one frame, divided by a gilt partition.		<i>Rubens.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	104	Portrait of a Lady in White, with a Turban.		<i>Sir J. Reynolds.</i>	
	104*	Portrait of a Judge.	COL. W. D. R.		
G	105	Portrait of a Lady, seated, dressed in black, with a white Collar and Cuffs of Lace.		<i>Rembrandt.</i>	
G	105*	Portrait of a Lady, and three Children.	N. G.	<i>Sir J. Reynolds.</i>	
G	106	Landscape, with two Figures in the fore-ground.	N. G.	<i>Gainsborough.</i>	
	107	Garrick, and his Villa at Hampton. This great actor was born in 1716, and died in 1779.	N. G.	<i>Zoffany & Hodges.</i>	
G	108	The Thames, from Eton College.	N. G.	<i>Turner.</i>	
G	109	Louis XIV. and the Dauphin, at Lisle.		<i>Vander Meulen.</i>	
	110	The Death of General Wolfe in the moment of Victory at Quebec, Sept. 13, 1759. Born 1726. Buried in Westminster Abbey.		<i>Penney.</i>	
G	111	A River Scene, Moonlight.		<i>Vander Neer.</i>	
G	112	Portrait of Brughel.	DUKE OF S.	<i>Vandyck.</i>	Appendix D.
G	112*	Reflection.	N. G.	<i>Sir J. Reynolds.</i>	
G	113	Landscape, with Figures.	N. G.	<i>Wilson.</i>	
G	114	Landscape, Sunset, Figure on Horseback.		<i>Cuyp.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
	115	Landscape, Winter.	DUKE OF S.	<i>Courtois.</i>	
6	116	Landscape, Figures on Horseback.	W. & G.	<i>Both.</i>	
	117	William III. at the Battle of the Boyne, July 1, 1690.		<i>Dirk Maas.</i>	
	118	Portrait of Lieut.-General Mars, who served in the Campaign of 1815.	N. G.	<i>McCall.</i>	
	119	Head of a Boy.		<i>Murillo.</i>	
	120	Portrait of Henry Howard, Earl of Northampton.	ALCOVE		Appendix E.
	121	Philip III. of Spain, on Horseback. Son of Philip II., by his fourth Wife, Anne of Austria (367).	SCHOOL R.		
	122	A Nobleman at Prayers, and two Pilgrims.	A. TO C. R.	<i>Van Eyck.</i>	
6	123	Portrait of "David de Ruyter, Anno MDCXXXIX."		<i>Mytens.</i>	
6	123*	Antonello da Messina. The first Italian master who learned the art of painting in oil. (See Pilkington, page 15.)	BEAUTY R.	<i>Masaccio.</i>	



CARVED ROOM.

	NO.		ROOM.	PAINTER.	REFERENCE.
G	124	Portrait of Charles I. on Horseback.		<i>Vandyck (?)</i> .	
G	125	Portrait of Lady Elizabeth Howard, Countess of Northumberland, second wife of Algernon, tenth Earl, and mother of Joscelyn, eleventh Earl.	Over door leading to RED ROOM	<i>Sir P. Lely.</i>	Introduction, and Appendix E.
G	126	Portrait of a Lady, supposed to be the Marchioness of Annandale.		<i>Sir P. Lely.</i>	
G	127	Portrait of Lady Elizabeth Percy, Duchess of Somerset (the Percy heiress), and her son, Algernon Seymour, Marquis of Hertford.		<i>Kneller.</i>	Introduction, p. xiii.
	128	Falstaff relating his adventure at Gadshill to Prince Henry.		<i>Clint.</i>	
G	129	Portrait of Charles Seymour, sixth Duke of Somerset, in the Robes of the Order of the Garter, whose first wife was Lady Elizabeth Percy (127).		<i>Kneller.</i>	Introduction, p. xiii.
G	130	Chichester Canal, Sunset.		<i>Turner.</i>	
	131	Portrait of Alicia Maria, Countess of Egremont.		<i>Phillips, from Sir J. Reynolds.</i>	
G	132	Petworth Park, Sunset.		<i>Turner.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
	133	Portrait of Harriet Lady Polwarth, daughter of Count Bruhl and Alicia Maria, Countess of Egremont.		<i>Phillips.</i>	
G	134	Catherine and Petruchio. (<i>Taming of the Shrew.</i>)		<i>Leslie.</i>	
G	135	Portrait of King Henry VIII.		<i>Hans Holbein.</i>	
	136	Portrait of Anne Boleyn.		<i>Copy from Hans Holbein.</i>	
	137	Portrait of Lady Frances Wyndham, Countess of Romney.		<i>Phillips, from Sir J. Reynolds.</i>	
	138	Malvolio and Sir Toby. (<i>Twelfth Night.</i>)		<i>Clint.</i>	
	139	Portrait of Catherine Lee, Lady Seymour of Trowbridge, second wife of Lord Seymour of Trowbridge.		<i>Jansen.</i>	
G	140	Brighton, from the Sea.		<i>Turner.</i>	
	141	<i>? Thomas [see slip in ...]</i> Portrait of Francis, Lord Seymour of Trowbridge, grandfather of Charles, sixth Duke of Somerset.		<i>Jansen.</i>	
G	142	The Lake in Petworth Park.		<i>Turner.</i>	
	143	Portrait of Lady Elizabeth Wyndham, Countess of Carnarvon.		<i>Phillips, from Sir J. Reynolds.</i>	
	144	Sebastian, Sir Toby, Sir Andrew, Fabian and Olivia. (<i>Twelfth Night.</i>)		<i>Clint.</i>	

	N ^o .		ROOM.	PAINTER.	REFERENCE.
G	145	Portrait of a Lady. Supposed to be Elizabeth, Duchess of Lauderdale, daughter and heir of William Murray, Earl of Dysart, and widow of Sir Lionel Tollemache.		<i>Sir P. Lely.</i>	
	146	Portrait of Henrietta Maria, Queen of England, with Sir Geoffroy Hudson the Dwarf.		<i>Jervas, from Vandyck.</i>	
G	147	Portrait of Lady Mary Cecil, sitting by a fountain. She was daughter of William Cecil, Earl of Salisbury, and wife of William, Lord Sandes. (Sister to 289 and 226.)		<i>Sir P. Lely.</i>	
	147*	Portrait of Grinling Gibbons, from whose carving in wood this room was named. He died in 1721.		<i>Clint.</i>	Introduction, p. xxiii., and AppendixAA.
	147**	Portrait of Jonathan Ritson, who completed the work in 1846, and died the same year.		<i>Clint.</i>	Introduction, p. xxiv., and AppendixBB.

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### ANTE-ROOM TO CARVED ROOM.

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G	148	Portrait of Lady Taylor.	<i>Sir J. Reynolds.</i>
	148*	Portrait of Colonel Wyndham.	<i>F. Grant.</i>
	148**	Portrait of Mrs. Wyndham, and her Sons, Henry and Percy Wyndham.	<i>F. Grant.</i>







	NO.		ROOM.	PAINTER.	REFERENCE.
<i>C</i>	149	Portraits of the younger children of Charles I., viz. James, Duke of York (afterwards James II.), Princess Elizabeth, and Henry, Duke of Gloucester.	N. G.	<i>Sir P. Lely.</i>	Introduction, p. xiii.
	150	Alexander, King of Scotland, saved by Colin Fitzgerald (sketch for a large Picture).	LONDON	<i>West.</i>	
	151	A Committee of Taste.	LONDON	<i>Vanden Booth.</i>	
<i>C</i>	152	Boors Drinking and Playing at Cards.	LONDON	<i>D. Teniers.</i>	
<i>C</i>	153	Portrait of Sir Isaac Newton, sitting and leaning on a pedestal, born 1642, died 1727.		<i>Kneller.</i>	
<i>C</i>	154	Nymph and Faun.	O. L.	<i>Titian.</i>	
<i>C</i>	154*	Portrait of Arthur Dow.	M. H.	<i>Sir J. Reynolds.</i>	
<i>C</i>	155	Semiramis, Queen of Nineveh, receiving the report that her troops had revolted.		<i>Guercino.</i>	
	156	Portrait of Hugh Percy, second Duke of Northumberland.		<i>Phillips.</i>	
	157	Portrait of Sir Edward Coke, Lord Chief Justice, born 1549, died 1634.		<i>Jansen.</i>	
<i>C</i>	158	Landscape, Cattle with Figures.		<i>Van Uden.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	159	Portrait of Sir William Wyndham, Grandfather to the Statesman. His mother was sister of Lord Hopton of Witham (101).		<i>Lely.</i>	
G	160	Portrait of a Gentleman ("Olim meminisse juvabit," in old MS. on a scrap of paper on a table— in his left hand a letter written in the same characters).	M. H.	<i>Hans Holbein.</i>	
G	161	Concert of Birds.	O. S.	<i>Hondekoeter.</i>	
G	162	Portrait of John, Marquis of Granby. He married Lady Frances Sey- mour, daughter of the sixth Duke of Somerset, by his second wife, Lady Charlotte Finch.		<i>Sir J. Reynolds.</i>	

MARBLE HALL.

G	163	A Head.	A. TO C. R.	<i>Pourbus.</i>	
	164	An Old Man's Head, with a Ruff.			
G	165	Portrait of Miss Stephens, the Vocalist, married in 1838 to the Earl of Essex.		<i>Harlowe.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
<i>B</i>	166	Portrait of Lady Thomond. Supposed to be the Portrait of Mary, daughter of John Palmer, Esq., of Torrington, county of Devon, niece of Sir Joshua Reynolds, and second wife of Murrough O'Brien, first Marquis of Thomond.		<i>Sir J. Reynolds.</i>	
	167	Portrait of a Lady.		<i>Rubens.</i>	
<i>B</i>	168	Portrait of A. Macpherson (Author of Ossian's Poems).		<i>Sir J. Reynolds.</i>	
<i>B</i>	169	Portrait of Vandyck, born 1599, died 1641.		<i>Vandyck.</i>	
<i>B</i>	170	Portrait of Rembrandt's Wife.		<i>Rembrandt.</i>	
	171	A small Picture of a Man with a Hawk.			
<i>B</i>	172	Head of a Youth.		<i>Bronzino.</i>	
<i>B</i>	173	Portrait of a Lady.		<i>L. Van Leyden.</i>	
	174	Portrait of Paolo Cespedes. (1600.) An eminent Spanish Painter, and Author of a Treatise on Painting.			
	174*	Portrait of a Man (small).		<i>In the style of Holbein.</i>	
<i>B</i>	175	Portrait of a Gentleman, with a paper in his hand dated 1537, and a name written thereon in old MS.		<i>Holbein.</i> (Attributed by Waagen to Van Cleef.)	
<i>B</i>	176	A very small Head.	BEAUTY R.	<i>Holbein.</i>	
<i>B</i>	177	A Musical Party.		<i>Guercino.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
178	Head of a Man.		<i>Pordenone.</i>	
 179	Portrait of Cervantes, the Author of Don Quixote. Born at Madrid 1549, died there 1616.		<i>Velasquez.^a</i>	
 180	Head of an old Man with a Cap.		<i>Van Cleef.^a</i>	
 181	Portrait of Thomas Cromwell, Earl of Essex. He was the son of a blacksmith at Putney, was created Earl of Essex by Henry VIII., and after- wards attainted and beheaded by the same Monarch in 1540.	O. L.	<i>Holbein.</i>	
 182	Portrait of Marshal Turenne (oval). Born 1611, died 1675.		<i>Frank Hals.</i>	
 183	Portrait of Rembrandt (oval). Born 1606, died 1668.		<i>Rembrandt.</i>	
 183*	Figures and Horses.		<i>Cuyp.</i>	
183**	A Female holding a Cup (small).			
184	Portrait of the third Duke of Ur- bino, viz.:—Guidobaldo I., born January, 1472, died April, 1508.		<i>Raffaelle.</i>	Appendix F.
185	Head of a Boy.			
186	Anne Stanhope, Duchess of Somer- set, ætat. 16, daughter of Sir Edward Stanhope, and second wife to the Protector.			









^a Waagen.

	NO.		ROOM.	PAINTER.	REFERENCE.
Q-	187	Portrait of an Officer.		<i>Sir J. Reynolds.</i>	
Q-	188	Portrait of Cardinal de Medici.		<i>Titian.</i>	Appendix G.
Q-	189	Portrait of Frederick, second Earl of Guildford. Better known as Lord North. He was Prime Minister of England, and filled the highest official situations between the years 1759 and 1783. Died 1792.		<i>Sir J. Reynolds.</i>	
	190	A Spanish Minstrel.	S. D. R.	<i>Grimeaux.</i>	
	191	A Head of a Woman.		<i>Paris Bordone.</i>	
	192	Head of a Woman, with a Ruff.	BEAUTY R.		
	193	Portrait of a Man in Armour.			
	194	Portrait of a Lady holding her Gloves, A.D. 1560.		<i>Marc Gerard.</i>	

BEAUTY ROOM.

[*So called from containing the Portraits (in pannels) of several Ladies of the Court of Queen Anne, who were remarkable for their beauty.*]

Q	195	Portrait of Jane Temple, Countess of Portland. Second wife to William, first Earl of Portland, Daughter of Sir John Temple, Bart., and Governess to the daughters of George II. in 1718.		<i>Dahl.</i>	
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	NO.		ROOM.	PAINTER.	REFERENCE.
	196	Portrait of Lady Mary Somerset, Duchess of Ormond. Wife of James Butler, second Duke of Ormond, son to Amelia Nassau (482).		<i>Dahl.</i>	
	197	Portrait of Sarah Jennings, Duchess of Marlborough, with the gold key as Chamberlain to Queen Anne.		<i>Kneller.</i>	
	198	The Battle of Vittoria.		<i>Jones.</i>	
	199	Portrait of Napoleon Bonaparte when First Consul, painted in 1802 at Paris.		<i>Phillips.</i>	
	200	The Battle of Waterloo.		<i>Jones.</i>	
	201	Portrait of Rachel Russell, Duchess of Devonshire. Sister of Wriothesley, Duke of Bedford, and daughter of William, Lord Russell, beheaded in 1683.		<i>Dahl.</i>	
	202	Portrait of Lady Ann Capel, Countess of Carlisle. Daughter of Arthur, first Earl of Essex, and granddaughter of Al- gernon Percy, tenth Earl of Nor- thumberland (289).		<i>Dahl.</i>	
	203	Louis XIV. at Fontainebleau, Stag- Hunting.		<i>Vandermeulen.</i>	
	204	Portrait of Barbara Talbot, Lady Longueville. Daughter of John Talbot, Esq., and wife to the first Viscount Lon- gueville.		<i>Dahl.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	205	Louis XIV. at Maestricht. (Vandermeulen attended Louis XIV. in his military expeditions, and gave an accurate representation of the towns which he besieged and the actions which he fought.)		<i>Vandermeulen.</i>	
G	206	Margaret Sawyer, Countess of Pembroke. Sole heir to Sir Robert Sawyer, of High Clere. Her fifth son, William, was father to the first Earl of Carnarvon, who married Elizabeth Wyndham (143).		<i>Dahl.</i>	
G	207	Scene on a Dutch Canal.		<i>Cuyp.</i>	
G	208	Portrait of Queen Anne.		<i>Kneller.</i>	
G	209	Holy Family.		<i>Titian.</i>	
G	210	Portrait of Juliana Allington, Lady Howe. Second wife of Scrope, first Viscount Howe, and daughter of William, second Lord Allington, whose sister is (461).		<i>Dahl.</i>	
G	211	A Nun (small).	M. H.	<i>Van Leyden.</i>	
	212	Two Figures.	LIBRARY	<i>Watteau.</i>	
	213	A Head.	SCHOOL R.		
G	214	Portrait of Mrs. Woffington, the Actress. She was a contemporary of Garrick.	M. H.	<i>Hogarth.</i>	
	215	Portrait of Lord Charles Seymour (small), third son of Charles, sixth Duke of Somerset.	M. H.		

NO.		ROOM.	PAINTER.	REFERENCE.
216	A Magdalen (small).	O. L.		
217	A Landscape (small).	O. L.		

WHITE AND GOLD ROOM.

G	218	Portrait of Lady Ann Carr, Countess of Bedford. Daughter of Robert Carr, Earl of Somerset and Lady Frances Howard. She was the mother of Lord Russell, who was beheaded.		<i>Vandyck.</i>	Appendix H.
	219	The Triumph of Death (the original sketch for the large Picture).	N. G.	<i>West.</i>	
G	220	Portrait of Lady Dorothy Percy, Countess of Leicester, daughter of the ninth Earl of Northumberland (223).		<i>Vandyck.</i>	Appendix I.
G	221	Charles II. saluting Lady Margaret Bellenden. (<i>Old Mortality.</i>)		<i>Leslie.</i>	
G	221*	Port of Naples.	SCHOOL R.	<i>Van Vitelli.</i>	
G	222	Portraits of the Duke of Brabant and his daughter Bega. The original is in the Gallery of the Emperor of Austria, in Vienna. There is also a copy in a painted window in Holland.	S. D. R.	<i>Jordaens.</i>	Appendix K.


	NO.		ROOM.	PAINTER.	REFERENCE.
G	223	Portrait of Henry Percy, ninth Earl of Northumberland, leaning on a Table.	S. D. R.	<i>Vandyck.</i>	Introduction, p. xii.
G	224	Lady Lucy Percy, Countess of Carlisle, bringing the pardon to her Father, the ninth Earl of Northumberland.		<i>Leslie.</i>	Appendix L.
G	224*	The Dogana, and Church of the Salute at Venice.	SCHOOL R.	<i>Van Vitelli.</i>	
G	225	Portrait of Lady Lucy Percy, Countess of Carlisle.		<i>Vandyck.</i>	Appendix M.
G	226	Portrait of Lady Elizabeth Cecil, Countess of Devonshire. Sister to Lady Anne Cecil, first wife of Algernon, tenth Earl of Northumberland (289).		<i>Vandyck.</i>	
G	227	Landscape, river scene, with Cattle.		<i>Cuyp.</i>	

LIBRARY.

	228	The Infant Hercules strangling the Serpents.	<i>A. Carracci.</i>
	229	Early Christians giving instruction.	<i>Pasqualino.</i>
G	230	Priests giving away Bread.	<i>Teniers.</i>

	NO.		ROOM.	PAINTER.	REFERENCE.
G	231	Nymphs and Fauns.		<i>Poelenburg.</i>	
G	232	Head of a Boy (circular).		<i>Schalken.</i>	
G	233	Head of a Madonna (oval).		<i>Sasso Ferrato.</i>	
	234	Portrait of a Lady.			
	235	Portrait of Lady Burrell as Hebe.		<i>Beechey.</i> ✓	
G	236	Head of an Old Man.		<i>Pourbus.</i>	
	237	Head of a Young Man.		<i>A. Carracci.</i>	
	238	Holy Family.		<i>Correggio.</i>	
	239	Sir Thomas Wyndham and his Sons.		<i>Smirke.</i>	Introduction, p. xix.
G	240	Landscape, Women milking.		<i>Teniers.</i>	
G	241	Landscape and Figures.		<i>Vander Heyden.</i>	
G	242	Our Lord and Nicodemus.		<i>Steenwyck.</i>	
	243	A small Landscape.		<i>Ferg.</i>	
	244	Three Heads on a round shield.			
G	245	Portrait of Charles VI., Emperor of Germany and King of Spain (oval). He visited Petworth in 1703.		<i>Kneller.</i>	Appendix N.
G	246	Portrait of Queen Anne.		<i>Kneller.</i>	
G	247	Portrait of Ferdinand D'Adda, Nuncio from the Pope, 1687.		<i>Kneller.</i>	Appendix O.

C	NO.		ROOM.	PAINTER.	REFERENCE.
	248	Portrait of Charles, sixth Duke of Somerset (oval.)		<i>Wissing.</i>	Introduction, p. xiii.
	249	Portrait of William Pitt, first Earl of Chatham (crayons), born 1708, died 1778.	O. L.	<i>Hoare.</i>	
	250	Portrait of the Duke of Orleans (<i>small copy</i>), Egalité (Father of Louis Philippe).		<i>Drummond.</i>	
	251	Portrait of Lady Catherine Grey. Wife of Edward, Earl of Hertford, and their son. (She was sister to Lady Jane Grey.)			Appendix P.
	252	Portrait of Mrs. Angelo on Horseback (small). Wife of the celebrated professor of fencing.		<i>Stubbs.</i>	
	253	Portrait of Lady Burrell.		<i>Lucas.</i>	
	254	Portrait of Mrs. King.		<i>Lucas.</i>	
	255	Portrait of Sir Nicholas Bacon.			Appendix Q.
	256	Portrait of Lady Adelaide Fitzclarence. Daughter of George, first Earl of Munster, and Mary Wyndham, daughter of George O'Brien, Earl of Egremont.		<i>Lucas.</i>	
	256*	Portrait of Maurice, Prince of Orange. Youngest son by a second marriage of William, first Prince of Orange, born 1567. He became one of the greatest generals of his time, and died in 1625.			

NO.		ROOM.	PAINTER.	REFERENCE.
257	Newmarket Heath. <p>Numerous racing Characters are assembled round the Duke of Somerset's horse "Grey Wyndham," after the celebrated Match in which he beat the Duke of Devonshire's horse "Cricket" on the 2nd October, 1724. The Duke of Somerset with his hat off is speaking to the Duke of Cumberland. Four Knights of the Garter are present.</p>		<i>Wootton.</i>	
258	Portrait of Lady Augusta Fitzclarence. <p>Daughter of George, first Earl of Munster, and Mary Wyndham, daughter of George O'Brien, Earl of Egremont.</p>		<i>Lucas.</i>	
259	Head of an Old Lady, ætatis suæ 80, 1597.			
260	Portrait of R. Ladbroke, Esq.		<i>Phillips.</i>	
261	Portrait of a Lady in a ruff (Flemish).			
262	Portrait of — Kingsman, Esq.		<i>Phillips.</i>	
262*	Caroline Sophia, fifth daughter of Colonel Wyndham, ætat. 5.		<i>Lucas</i>	
 263	A Bacchante (Lady Hamilton).	N. G.	<i>Romney.</i>	
264	Portrait of Lord Stowell, born 1745, died 1836.		<i>Phillips.</i>	
265	Portrait of Charles, Earl of Egremont. (<i>Copy.</i>)		<i>Phillips.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
	265*	Portrait of the Rev. Thomas Sockett, Rector of Petworth.		<i>Phillips.</i>	
G	266	Portrait of General Gardiner, Brother to Viscount Mountjoy.	N. G.	<i>Sir J. Reynolds.</i>	
	267	Portrait of Milton the poet, born 1608, died 1674.			
	268	The visit of the Allied Sovereigns to Petworth, 1814, with Portraits of the company there assembled.		<i>Phillips.</i>	Appendix R.
G	269	Portrait of Mrs. King (small), daughter of George O'Brien, Earl of Egremont.		<i>Leslie.</i>	
	270	Portrait of Alexander Pope. (See 53.)			
G	271	Portrait of Lady Burrell (small), daughter of George O'Brien, Earl of Egremont.		<i>Leslie.</i>	
G	272	Tobit and the Angel.		<i>Elsheimer.</i>	Appendix S.
G	273	A Man leading a Boy.		<i>Elsheimer.</i>	
G	274	Saint John.		<i>Elsheimer.</i>	
G	275	Saint Peter.		<i>Elsheimer.</i>	
G	276	Saint Paul.		<i>Elsheimer.</i>	
G	277	A Woman and Child.		<i>Elsheimer.</i>	
G	278	Figure of a Monk.		<i>Elsheimer.</i>	
G	279	Saint John the Baptist.		<i>Elsheimer.</i>	

NO.	ROOM.	PAINTER.	REFERENCE.
280	Portrait of Dr. Cleaver, Bishop of Ferns, Ireland.	<i>Phillips.</i>	
281	Portrait of Sir Thomas Tyrwhitt, Gentleman Usher of the Black Rod.	<i>Phillips.</i>	
282	Portrait of George, Earl Macartney. (See 12.)	<i>Phillips.</i>	
282*	A Landscape on Copper (small).	<i>Claude.</i>	
283	Portrait of M. de Calonne. Prime Minister of France at the time of the Revolution of 1790. Afterwards a frequent visitor at Petworth with the French princes (<i>émigrés</i>).	<i>Phillips.</i>	

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## S Q U A R E   D I N I N G   R O O M .

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284	Portrait of Wilmot, second Earl of Rochester. The celebrated courtier in the time of Charles II., born 1648, died 1680.	<i>Kneller.</i>	
285	Portrait of Sir Charles Percy (large). Fourth son of the eighth Earl of Northumberland.	<i>Vandyck.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	286	Portrait of Admiral Sir George Rooke (oval). Born in 1650, took Gibraltar in 1704, and died in 1709.		<i>Kneller.</i>	
G	287	Portrait of Oliver Cromwell.		<i>Walker.</i>	
G	288	Portrait of Lady Ann Cavendish, Lady Rich. Sister of William, third Earl of Devonshire, who married Lady Elizabeth Cecil. (226.)		<i>Vandyck.</i>	Appendix S*.
G	289	Portraits of Algernon Percy, tenth Earl of Northumberland, with Lady Ann Cecil his first wife, and their daughter.		<i>Vandyck.</i>	Introduction, p. xiii.
G	290	Portrait of Woodward. A popular comedian and harlequin, born 1717, and died in consequence of a fall while performing at Covent Garden Theatre, in 1777.		<i>Sir J. Reynolds.</i>	
	291	Portrait of Charles V., Emperor of Germany.			
G	292	Portrait of Tintoretto the celebrated Venetian painter, born 1512, died 1594.		<i>Tintoretto.</i>	
G	293	Portrait of Joscelyn Percy, eleventh and last Earl of Northumberland, with a Dog.		<i>Sir P. Lely.</i>	Introduction, p. xiii.
G	294	Portrait of Philip II., King of Spain, son of Charles V., Emperor of Germany, and husband of Queen Mary, daughter of Henry VIII. and Catherine of Arragon.		<i>Sir Antonio More, Kt.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
G	295 Portrait of Mrs. Porter, wife of Endymion Porter, Lady of the Bedchamber to Queen Henrietta.		<i>Vandyck.</i>	
	296 Portrait of a man with a ruff (oval).			
G	297 Portrait of Henry Percy, Baron Alnwick, second son of the ninth Earl of Northumberland.		<i>Vandyck.</i>	Introduction, p. xii.
G	298 Portrait of a Man with a Black Hat and White feather.		<i>Titian.</i>	
	299 The Hon. Honora Seymour, wife of Sir Charles Gerard, and sister to the sixth Duke of Somerset.	CHURCH R.		
G	300 Portraits of Mountjoy Blount, Earl of Newport, and George, Lord Goring, with his Son.		<i>Vandyck.</i>	Appendix T.
	301 Portrait of a Man in Black, with slashed sleeves.			
	302 Portrait of Philippe, le Bel, father of Charles V., Emperor of Germany.		<i>Van Eyck School.^a</i>	
	303 Portrait of Lady Adelaide Fitzclarence, with a Spaniel. Daughter of George, first Earl of Munster and Mary Wyndham, daughter of George O'Brien, Earl of Egremont.	N. G.	<i>Derby.</i>	

^a Waagen.

	NO.		ROOM.	PAINTER.	REFERENCE.
	304	Portrait of the Rt. Hon. Charles James Fox. The eminent Statesman and Orator, born 1740, died 1806.		<i>Rising, from Sir J. Reynolds.</i>	
G	305	Portrait of Lady Dorothy Sidney, Countess of Sunderland. (<i>Waller's "Sacharissa."</i>)	W. AND G.	<i>Vandyck.</i>	Appendix U.
G	306	Sea Piece.	R. R.	<i>De Vleiger.</i>	
	307	The Young Singer and the Old Connoisseur.		<i>Hogarth.</i>	
	308	Portrait of Sir Joshua Reynolds (oval), born 1723, died 1792.		<i>Copy from Sir J. Reynolds.</i>	
	308*	Head of a Man with a Ruff, Spanish.	M. H.		
G	308**	Portrait of Vandyck.	A. TO C. R.	<i>Dobson.</i>	
G	309	The Death of Cardinal Beaufort. (<i>Henry VI. Second Part.</i>)	N. G.	<i>Sir J. Reynolds.</i>	
	309*	Portrait of George, Earl of Egremont.		<i>Phillips.</i>	
G	310	Portrait of the Rt. Hon. George Grenville. Prime Minister of England in 1763. He was son of Richard Grenville, Esq., of Wootton, whose widow was created Countess of Temple. He married Elizabeth, daughter of Sir William Wyndham (the Statesman), and Lady Catherine Seymour.		<i>Sir J. Reynolds.</i>	
G	311	Portrait of Thomas Wentworth, Earl of Strafford, beheaded May, 1641.		<i>Vandyck.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	312	Allegory of events in the reign of Charles I.		<i>Teniers.</i>	
G	313	Portrait of William, Prince of Orange, with a Greyhound. He married the Princess Mary, eldest daughter of Charles I., and was father of William III.		<i>Vandyck.</i>	
	314	Venus and Mercury teaching Cupid. (<i>Copy by Schidone.</i>)	DUKE OF S.	<i>Correggio.</i>	
	315	Portrait of King Edward IV.			
	316	Portrait of King Henry VIII.	O. S.		
	317	Portrait of James, Lord Hay, when a Boy. Son of the Earl of Carlisle by his first wife Honora, daughter of the Earl of Norwich.		<i>C. Jansen.</i>	
	318	Portrait of Isabella, daughter of Philip II. of Spain, and Isabella of France, his third wife. Married in 1598 to Albert, Archduke of Austria, son of Maximilian II.	DUKE OF S.		
G	319	Portrait of Cardinal Dubois. The profligate Minister in the time of the Regent Orleans. Ambassador to England in 1717. Died 1723.		<i>Philip de Champagne.</i>	
G	320	The Holy Family.		<i>Andrea del Sarto.</i>	
	321	La Belle Vierge.		<i>Copy from Raffaele.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	322	A Portrait.		<i>Holbein.</i> ^a	
	323	Portrait of a Man.		<i>School of Giovanni Bellini.</i> ^b	
G	324	Portrait of Joscelyn Percy, eleventh Earl of Northumberland, when young.		<i>Sir P. Lely.</i>	Introduction, p. xii.
	325	Portrait of an Old Man with a Book.			
G	326	Portrait of Francis, Duke of Bedford.	M. H.	<i>Hoppner.</i>	
G	327	Portrait of Catherina Cornaro, Queen of Cyprus, in an Arm Chair, dressed in a rich White Silk.		<i>Titian.</i>	
G	328	Portrait of a Boy in a Brown Dress.		<i>Titian.</i>	
G	329	A Large Landscape, Jacob and Laban, and his daughters.		<i>Claude.</i>	
G	330	Portrait of Jordaens, a Dutch Painter, born 1594, died 1678.		<i>Jordaens.</i>	
	331	Portrait of Charles I.		<i>Copy by Lemput from Vandyck.</i>	
G	332	Portrait of Titian's Daughter Lavinia, dressed in brown, and holding a kitten in her hands.		<i>Titian.</i>	

^a Attributed by Waagen to Van Cleef.^b Waagen's Art-Treasures of Great Britain.

	NO.		ROOM.	PAINTER.	REFERENCE.
G	333	The Holy Family and Angels.		<i>Andrea del Sarto.</i>	
G	334	Holy Virgin and Child.		<i>Sir J. Reynolds.</i>	
G	335	Portrait of Queen Catherine Parr, sixth wife of Henry VIII. She had been twice a widow before her royal marriage, and espoused fourthly, Thomas, Lord Seymour, uncle to Edward VI., and brother of the Protector.		<i>Holbein.</i>	
G	336	Portrait of a Lady (small).		<i>Van Leyden.</i>	
	337	Game and Dogs.	M. H.	<i>Crief.</i>	
	338	Ditto Ditto.	M. H.	<i>Crief.</i>	
G	339	Portrait of Giovanni Calvi, Ætat. 8, 1633.		<i>Vansomer.</i>	

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### DUKE OF SOMERSET'S ROOM.

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





G	340	Portraits of Lady Craven (afterwards Margravine of Anspach) and her Son.	N. G.	<i>Sir J. Reynolds.</i>
	341	Contemplation.	N. G.	<i>Allston.</i>
	342	Portrait of Prince Rupert. Third son of Frederick, King of Bohemia, and of Elizabeth, daughter of James I. Born at Prague, 1619, and died in London, 1684.		<i>Varelst.</i>

	NO.		ROOM.	PAINTER.	REFERENCE.
<i>G</i>	343	Portrait of Henry, Earl of Thomsomond. Married Lady Elizabeth Seymour, daughter of Charles, sixth Duke of Somerset, and Lady Elizabeth Percy.		<i>Kneller.</i>	
<i>G</i>	344	Portrait of Lady Elizabeth Percy, Duchess of Somerset.	o. s.	<i>Kneller.</i>	Introduction, p. xiii.
<i>G</i>	345	Portrait of Charles, sixth Duke of Somerset.	o. s.	<i>Kneller.</i>	Introduction, p. xiii.
	346	The Marquis of Granby bestowing alms upon a sick soldier and his family. (See 162.)	N. G.	<i>Penny.</i>	
<i>L</i>	347	Portraits of Henry VII., Henry VIII., Edward VI., Elizabeth, Queen of Henry VII., and Jane Seymour.	o. s.	<i>R. Van Lemput.</i>	
	348	Composition of five Figures. A duplicate of this is at Sion House, and named Charles V.	R. R.	<i>Copy from Titian.</i>	
	349	View in Venice (original at Paris).	LONDON	<i>Guardi.</i>	
	350	A Landscape. †		<i>Glover.</i>	
	351	A Landscape.	LONDON	<i>Wynantz.</i>	
	352	Portrait of the Viscountess Palmerston. Widow of the fifth Earl Cowper, and daughter of the first Viscount Melbourne.	N. G.	<i>Lucas.</i>	
	353	A Landscape with a Pyramid.	DROVE	<i>Gramont.</i>	
	354	A Landscape.	DROVE	<i>Gramont.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
355	The Grand Canal, Venice.	LONDON	<i>Guardi.</i>	
356	Othello, Act II. Scene XII. (small figures). Edit. 1723. Othello, Iago, Montano, Cassio, Roderigo (Othello brings in attendants), Desdemona and attendants.	N. G.	<i>Opie.</i>	
G	357	The Connoisseurs' Quarrel.	N. G.	<i>Hogarth. "PATCH."</i>
358	Portraits of Prince Eugene and the Duke of Marlborough, on Horseback.	LONDON	<i>Karel de Moor.</i>	
359	Portrait of Philip Melancthon. The celebrated Reformer, born 1497, died at Wittemberg in 1560, and was buried by the side of his friend Luther.	COL. W. D. R.		
359*	Storm, Seashore, Lighthouse, Genoa.	BRIGHTON	<i>Vernet.</i>	
G	360	River Scene.	N. G.	<i>Wilson.</i>
G	361	Portrait of Lady Catherine Cecil. Daughter of William, second Earl of Salisbury, and married to Sir Philip Sydney, afterwards Earl of Leicester, son to Lady Dorothy Percy (220), and great-grandson to (498).	SOUTH S. R.	<i>Sir P. Lely.</i>
G	362	A Storm on the Alps, with an avalanche.	N. G.	<i>Loutherbourg.</i>
363	Scene from Der Freyschutz.	STEWARD'S R.	<i>H. Wonder.</i>	
G	364	Boors Drinking.		<i>Teniers.</i>

NO.		ROOM.	PAINTER.	REFERENCE.
365	Landscape. Sunrise.		<i>Claude.</i>	
366	Soldiers Drinking and Smoking.		<i>G. V. Eeckhout.</i>	
367	Portrait of "Anna, Austriæ Hispa : Regina," fourth wife of Philip II.	BELZAMINE		
368	Landscape with Cattle in foreground.	O. L.	<i>Aoudendijk.</i>	
369	A Female Head.			
<i>G</i> 370	Portrait of Edward VI. <i>28 1547</i>		<i>Holbein.</i>	
371	Portrait of Alicia Maria Carpenter, Countess of Egremont.		<i>Hoare of Bath.</i>	
372	Large Landscape, troops crossing a river.	O. S.	<i>Dirk Maas.</i>	
<i>G</i> 373	Fortress on the Rhine.	R. R.	<i>Vandermeulen.</i>	
<i>G</i> 374	Portrait of the Duchess of Queensbury, as a milk maid. (Prior's Kitty.)	STUDY	<i>Kneller.</i>	Appendix U*.
375	Portraits of Sir Beville Grenville, Ann St. Leger, and John, Earl of Bath, their Son.	O. S.	<i>Copy from Vandyck.</i>	
376	The Battle of the Nile, the L'Orient on Fire.	N. G.	<i>Serres.</i>	
<i>G</i> 377	Portrait of a Man with a letter in his hand.		<i>Titian.</i>	
378	Portrait of an Old Man, in White.			

	NO.		ROOM.	PAINTER.	REFERENCE.
G	379	An Interior, a Man filling his pipe.		<i>Teniers.</i>	
G	380	A Landscape, road, and a low wooden bridge.		<i>Hobbima.</i>	
G	381	Portrait of Elizabeth, Countess of Egremont, with Colonel Wyndham, General Wyndham, Lady Burrell, and Mrs. King, when children.		<i>Romney.</i>	
G	382	Portrait of Isabella, Countess of Sefton (oval), daughter of the Earl of Harrington.	LONDON	<i>Sir J. Reynolds.</i>	
G	383	Portrait of "Van Voorhout." (Claas Dugalt Van Voorhout brouwer in dos Brouwery Swaan, A.R.P.S., <i>written on the back.</i>)		<i>F. Hals.</i>	
	384	Portrait of a Man. A Shield in the background, bearing <i>Or.</i> a raven proper.			
	385	Portrait of an Old Man in a Chair.		<i>Vander Maas.</i>	
	385*	Portrait of Thomas Wyndham, Esq. Son of Sir John Wyndham and Catherine, sister to Ralph Lord Hopton (101), and brother to Sir William Wyndham (159), grandfather of the Statesman.		<i>Sir Ralph Cole.</i>	
G	386	Landscape.		<i>Hobbima.</i>	
G	386*	Portrait of Lady Charlotte Seymour, Countess of Aylesford, with a Fawn. She was daughter of Charles, sixth Duke of Somerset, by his second wife Lady Charlotte Finch.		<i>Kneller.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
	386**	Portrait of Lady Frances Seymour, Marchioness of Granby, with a Flower. Daughter to sixth Duke of Somerset by his second wife Lady C. Finch.		<i>Kneller.</i>	
	387	Buildings on the Sea Shore.		<i>Claude.</i>	
	388	Landscape with a Group of Figures.		<i>Van Uden and Rubens.</i>	
	389	Interior of a Cathedral.	A. R. TO C. R.	<i>Steinwyck. Figures by Pol- lemburg.</i>	
	390	Spaniels and Ducks.		<i>Fytt.</i>	
	391	Portrait of Sir William Wyndham the Statesman, in the robes of the Chancellor of the Exchequer.		<i>Kneller.</i>	Introduction, p. xx.
	392	Portraits of George O'Brien, Earl of Egremont, and the Countess of Carnarvon, when children.	N. G.	<i>Hoare of Bath.</i>	
	393	Salmacis and Hermaphroditus.	O. L.	<i>Albano.</i>	
	394	View of Scheveling, where Charles II. embarked on his return to England, May 24, 1660.		<i>Van Goyen.</i>	
	395	The Countess of Carlisle (224, 225), daughter of Henry, ninth Earl of Northumberland, consulting Lilly the Astrologer.	DROVE	<i>Cause.</i>	Appendix L. & M.

	NO.		ROOM.	PAINTER.	REFERENCE.
	396	Portrait of the Rev. Robert Ferryman. Forty-one years Rector of Iping, Sussex. Died Nov. 29th, 1837, in his 85th year.	BEAUTY R.	<i>Phillips.</i>	
<i>Gr</i>	397	Portrait of Mrs. Musters. Mother of John Musters, Esq., who, on his marriage, assumed the name of Chaworth.	N. G.	<i>Sir J. Reynolds.</i>	
<i>G</i>	397*	Angel appearing to the Shepherds.		<i>Bassano.</i>	
<i>G</i>	397**	Portrait of Thomas Stothard, the Painter, born 1755, died 1834.	N. G.	<i>Harlowe.</i>	
	398	Landscape.	O. L.	<i>Artois.</i>	
	399	Holy Virgin and Child.	LONDON	<i>Carlo Maratti.</i>	
	400	Landscape, road and cart-horses.	LONDON	<i>Burnett.</i>	
	401	Herodias with the head of John the Baptist.	N. G.	<i>Fuseli.</i>	
	402	Macbeth and the Witches.	SOUTH S. R.	<i>Fuseli.</i>	




OLD LIBRARY, AND UPSTAIR-ROOMS.

	403	Sent to the Rev. C. Bingham, being his property.		
<i>Gr</i>	404	Portrait of a Nobleman (oval.)	LONDON	<i>Sir J. Reynolds.</i>

	NO.		ROOM.	PAINTER.	REFERENCE.
	405	Portrait of Ben Jonson the poet. Born 1574, died 1637; buried in Westminster Abbey.	M. H.		
G	405*	A small sketch for a Portrait.	O. L.	<i>Sir J. Reynolds.</i>	
	406	A Venetian Portrait.	O. S.	.	
G	407	Portraits, when young, of the Honble Harriet Lamb; and the Honble Emily Lamb, Countess Cowper, afterwards Viscountess Palmerston. (Unfinished.) (The verses by George O'Brien, Earl of Egremont.)	N. G.	<i>Hoppner and Rising.</i>	
	408	The Canterbury Pilgrims.	O. L.	<i>Blake.</i>	
	408*	Landscape (style of Domenichino).	R. R.		
G	409	Portrait of Thomson the Poet, born 1700, died 1748.	DUKE OF S.	<i>Hudson.</i>	
	410	Portrait of Colonel Wyndham.	SCHOOL R.	<i>Phillips.</i>	
	411	Portrait of General Wyndham.	M. H.	<i>Clint.</i>	
	412	Portrait of Lady Burrell.	DROVE	<i>H. Reinagle.</i>	
G	413	Portrait of Colonel Wyndham.	DROVE	<i>Harlowe.</i>	
	414	Portrait of a Lady of the time of Queen Mary.	ALCOVE	.	
G	415	Windsor Castle.	BUFF R.	<i>Griffier.</i>	
	416	Portrait of King William III., in armour.	O. S.		

NO.		ROOM.	PAINTER.	REFERENCE.
417	A Young Woman and an Old Woman with a Child.	LIBRARY	<i>Teniers.</i>	
G 418	Portrait of a Gentleman of the time of Charles I.	O. S.	<i>Dobson.</i>	
419	Portrait of a Lady, in Lilac, with a crimson scarf.	BUFF R.	<i>Wissing.</i>	
420	Tea Table Conversation.	C. R.	<i>Lommairdt.</i>	
421	Landscape.	O. L.	<i>G. Poussin.</i>	
422	Conversation (in the Style of Hogarth).	C. R.	<i>Lommairdt.</i>	
423	Portrait of a Female, time of Henry VII.	S. D. R.		
424	Landscape.	LONDON	<i>Bodewyns. Figures by F. Bout.</i>	
425	Portrait of Maurice of Nassau, Prince of Orange. (See 256.)	CAM. R.		
G 426	Small Landscape. †		<i>Van Goyen.</i>	
427	Satan in the infernal regions (a drawing).	O. L.	<i>Blake.</i>	
G 428	Portrait of Mrs. Inchbald, the novelist.	O. L.	<i>Opie.</i>	
G 429	Portrait of Augustus Ernest, Esq., Secretary to Count Bruhl. (See 553 and 133.)	LIBRARY	<i>Gainsborough.</i>	
430	Portrait of the first Viscountess Melbourne. (<i>Copy from a miniature</i>).	LONDON	<i>Phillips.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	431	Portrait of a Man, 1598, <i>Ætatis</i> suæ 39.	BUFF R.	<i>Vansomer.</i>	
	432	Portrait of a Horse, "Lapdog," 1826.	AUDIT R.	<i>Barrenger.</i>	
G	433	Portraits of James, Duke of York, afterwards James II., and Ann Hyde, his first wife, daughter of the great Lord Clarendon.	STATE R.	<i>Lely.</i>	
G	434	A small Landscape.	SCHOOL R.	<i>G. Poussin.</i>	
	434*	Portrait, unknown.	O. S.	<i>Titian.</i>	
	435	Portrait of Mary, Queen of William III.	O. S.		
G	436	Portrait of Master Betty (young Roscius), in Armour.	N. G.	<i>Northcote.</i>	
	437	Cupids riding and taming a Boar, Landscape.	STUDY	<i>Arnold.</i>	
	438	Sea Piece.	R. R.	<i>Backhuysen.</i>	
	439	Landscape with figures dancing.	DROVE	<i>Swanvelde.</i>	
	439*	Portrait of a young Man, with a drawing of the Pantheon in his hand, 1778.	BUFF R.	<i>Pompeo Battone.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
440	Portrait of a Man with a forked red beard, time of James I., with the motto of the Tichborne Family, "Pugna pro Patria."— and with the following lines below (a Latin translation of a Greek Epigram by Sir Thomas More). "Inveni Portum spes et Fortuna valet Nil mihi vobiscum ludite nunc alios." I have found a harbour, Hope and fortune fare ye well, I have nothing more to do with you, Now beguile others.	BUFF R.		
440*	Portrait of Oliver Cromwell.	BUFF R.	<i>David Beek.</i>	
 441	Old Landscape.	BUFF R.	<i>Van Goyen.</i>	
441*	Portrait of a Lady drawing (small).	O. L.	<i>Jones.</i>	
442	An Old Woman at Needlework (Modern Flemish).	LONDON	<i>Van Toll.</i>	
 443	Landscape.	O. L.	<i>G. Poussin.</i>	
444	The Discovery.	STEWARD'S R.	<i>Stephanoff.</i>	
445	A Lady weeping, a Man following her. (Flemish.)	LONDON	<i>Francis Mieris.</i>	
445*	Landscape.	O. L.		
446	Portrait of Lady Burrell.	N. G.	<i>Sir W. Beechey.</i> ✓	
447	Landscape, Cattle.	LONDON	<i>James Burnett.</i>	
 448	Sea Piece (small).	STUDY	<i>Vandewelde.</i>	
449	Jacob's Dream.	N. G.	<i>Allston.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
450	Ladies Bathing.	DROVE	<i>Old Nollekens, father of Nollekens, the sculptor.</i>	
451	A Woman with a Rosebud.	DUKE OF S.	<i>Rembrandt.</i>	
452	Portrait of a Lady.	O. L. STAIRS	<i>Copy from Vandyck by Old Stone.</i>	
453	Landscape with Figures.	LONDON	<i>Wootton.</i>	
453*	River Scene. Sunset.	N. G.	<i>Linton.</i>	
453**	Ditto. (Companion.)	N. G.	<i>Linton.</i>	
454	The Last Judgment (a Drawing).		<i>Blake.</i>	
454*	Emily, Countess Cowper, and Viscountess Ashley with her eldest son.	DROVE	<i>Clint.</i>	
G	455 Portrait of Charles, sixth Duke of Somerset.	L. P. R.	<i>Kneller.</i>	Introduction. p. xiii.
G	456 Portrait of Lady Charlotte Finch, Duchess of Somerset, second wife of Charles, sixth Duke of Somerset.	N. R.	<i>Kneller.</i>	
457	Portrait of Joan Portman, Lady Wyndham, <i>Ætatis suæ 45; A.D. 1623.</i>	ALCOVE		Appendix V.
458	Goats.	ALCOVE	<i>Bolteby.</i>	
G	459 River Scene in Flanders.	O. L. STAIRS	<i>Van Goyen.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
459*	Portrait of a Gentleman, time of James I.	ALCOVE	<i>Copy of 593.</i>	
460	Portrait of Queen Elizabeth.	O. L.		
460*	Portrait of Elizabeth, Duehess of Somerset.	CHURCH R.		
G 461	Portrait of Elizabeth Allington, Lady Seymour, mother of Charles, sixth Duke of Somerset.	BUFF R.	<i>Kneller.</i>	
462	Portrait of Nathaniel Palmer, Esq., of Fairfield.	BUFF R.		
463	Portrait of Francies Wyndham, wife of Nathaniel Palmer, Esq., daughter of Sir William Wyndham (159).	BUFF R.		
464	Portrait of Mrs. Kirk White.	O. L. S.		
465	Portrait of a Child, in the dress of the 17th century.	BUFF R.		
G 466	Portrait of Algernon Seymour, Earl of Hertford, and seventh Duke of Somerset.	HERTFORD R.	<i>Kneller.</i>	Introduction, p. xiv.
G 467	Portrait of Frances Thynne, his wife. See her Correspondence with the Countess of Pomfret in three volumes.	HERTFORD R.	<i>Kneller.</i>	
468	Portrait of Joseelyn Percy, eleventh and last Earl of Northumberland.	HERTFORD R.	<i>Greenhill.</i>	Introduction, p. xiii.

NO.		ROOM.	PAINTER.	REFERENCE.
469	Portrait of Lady Elizabeth Seymour, wife of Henry O'Brien, Earl of Thomond.	HERTFORD R.		
470	Portrait of Lady Elizabeth Seymour, when young, afterwards Countess of Thomond.	STUDY		Introduction, p. xiv.
471	Portrait of Henry O'Brien, Earl of Thomond, when young.	STUDY		
G 472	Portrait of King James II.	O. S.	<i>Kneller.</i>	
G 472*	Portrait of Lord Percy Seymour.	HERTFORD R.	<i>Kneller.</i>	
G 473	Portrait of King George III. in Robes of State.	MRS. W. R.	<i>Ramsay.</i>	
G 474	Portrait of Queen Charlotte.	MRS. W. R.	<i>Ramsay.</i>	
475	Portrait of a Young Lady.	MRS. W. R.	<i>Kerseboom.</i>	
G 476	Portrait of Madame la Duchesse de Mazarin, Niece and Heiress of Cardinal Mazarin.	MRS. W. R.	<i>Kneller.</i>	Appendix W.
477	Portrait of Elizabeth, Lady Carteret, with fruit. Wife of Sir Charles Carteret, Gentleman of the Privy Chamber to Queen Anne.	MRS. W. R.	<i>Kerseboom.</i>	
478	"The Queene of England." Henrietta (Charles I.).	OAK R.	<i>Copy from Vandyck.</i>	
G 479	Portrait of Lady Catherine Seymour, wife of Sir W. Wyndham, Bart., the Statesman, and second daughter of Charles, sixth Duke of Somerset.	MRS. W. R.	<i>Kneller.</i>	

	NO.		ROOM.	PAINTER.	REFERENCE.
G	480	Portrait of Catherine Leveson, Lady Wyndham, mother of Sir William Wyndham, the Statesman.	MRS. W. R.	<i>Kneller.</i>	
G	481	Portrait of Elizabeth, Countess of Suffolk. Daughter of George, Earl of Dunbar, and mother of Lady Elizabeth Howard, the second wife of Algernon, tenth Earl of Northumberland.	MRS. W. R.	<i>Kneller.</i>	
	482	Portrait of Amelia Nassau, Lady Ossory, wife of "the gallant Earl of Ossory," and eldest daughter of Louis, Lord of Beverweart, son of Maurice, Prince of Orange.	MRS. W. R.		
G	483	Portrait of Henry St. John, Viscount Bolingbroke. The celebrated Secretary of State to Queen Anne. Died 1751.	MRS. W. R.	<i>Kneller.</i>	
	484	Portrait of Marie Clara de Champs de Maresilly, Marquise de Villette and Viscountess Bolingbroke. Second wife of the above, and niece of Madame de Maintenon.	MRS. W. R.		
	485	Portrait of Lady Elizabeth Wriothsley, Countess of Northumberland (mother of Elizabeth, Duchess of Somerset, the Perey heiress). She was the wife of Joscelyn, eleventh Earl of Northumberland, and youngest daughter and co-heir of Thomas Wriothsley, Earl of Southampton, by his second marriage. After the death of Joscelyn,	MRS. W. R.		Introduction, p. xiii.

NO.		ROOM.	PAINTER.	REFERENCE.
	<p>she married Ralph, Lord Montagu, created afterwards by Queen Anne Duke of Montagu. Her half-sister, Lady Rachel, was the wife of Lord Russell, who was beheaded.</p> <p>N.B.—This Lady Elizabeth Wriothesley must not be confounded with her half-sister, Lady Elizabeth Wriothesley (521), who married Viscount Campden, created afterwards Earl of Gainsborough.</p>			
486	<p>Portrait of Percy Wyndham O'Brien, Earl of Thomond.</p> <p>Second son of Sir William Wyndham and Lady Catherine Seymour. He succeeded his uncle (343).</p>	DUKE OF S.	<i>Phillips, from Hoare of Bath.</i>	
487	<p>Portrait of Charles de Jong, brother to the Marchioness of Blandford, who was afterwards second wife of Sir William Wyndham, the Statesman.</p>	NORTH R.		
G 488	<p>Portrait of Jane Wyndham, wife of Sir Richard Grosvenor, Bart.</p> <p>Daughter of Sir Edward Wyndham, Bart., of Orchard Wyndham, co. Somerset.</p>	BUFF R.	<i>Kneller.</i>	
489	<p>Portrait of Lady Anne Seymour, wife of Peregrine, Marquis of Carmarthen, daughter of sixth Duke of Somerset and the Percy heiress.</p>	BUFF R.		
490	<p>Portrait of Catherine Leveson, Lady Wyndham (mother of Sir W. Wyndham, the Statesman).</p>	LONDON		Introduction, p. xx.
G 491	<p>Portrait of Sir William Wyndham, the Statesman, and his first wife Lady Catherine Seymour with two Children.</p>	BUFF R.	<i>Kneller.</i>	Introduction, p. xx.

NO.		ROOM.	PAINTER.	REFERENCE.
492	Portrait of Lady Elizabeth Seymour, wife of Henry O'Brien, Earl of Thomond. (See 469 and 470.)	DUKE OF S.		
493	Portrait of Sir Charles Wyndham, afterwards Earl of Egremont, when a boy, with a bow in his hand.	CHURCH R.		
494	Portrait of Sir Edward Wyndham, married to Catherine Leveson, and father of Sir William Wyndham, the Statesman (588).	BUFF R.		
495	Portrait of Marie Catherine de Jong, Marchioness of Blandford, afterwards Lady Wyndham (second wife of Sir William Wyndham) (588).	N. R.		
496	Portrait of William, Marquis of Blandford.	N. R.		
497	"Portrait of Mary Tudor, Queene of England," and second wife of Philip II. of Spain.	BELZAMINE		
498	Portrait of Sir Henry Sidney, Anno Domini 1553. Father of Sir Philip Sidney, Author of the "Arcadia."	BELZAMINE	<i>Sir Antonio More.</i>	Appendix X.
499	Portrait of Lady Mary Dudley, his wife. Eldest daughter of John Dudley, Duke of Northumberland.	BELZAMINE	<i>Sir Antonio More.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
500	Portrait of Lady Frances Devereux, Marchioness of Hertford. Daughter of Essex, Queen Elizabeth's favourite. Her mother's first husband was Sir Philip Sidney ("Arcadia").	BELZAMINE	<i>Cornelius Jansen.</i>	
501	Portrait of Thomas Percy, seventh Earl of Northumberland, "Ætatis suæ 38, Anno Domini, 1566, Isto die Dec. 5." Beheaded 1572.	DUKE OF S.	<i>Zuccherò.</i>	Introduction, p. xi.
502	Portrait of William, Marquis of Hertford. Elected Knight of the Garter 1649, and by Act of Parliament restored Duke of Somerset, 1660. He was elder brother of Lord Seymour of Trowbridge.	BELZAMINE	<i>Cornelius Jansen.</i>	Introduction, p. xvi.
502*	Portrait of Barnabas, Earl of Thomond.	BELZAMINE		
G 503	Portrait of King Charles II.	CAM.	<i>Sir P. Lely.</i>	
G 504	Portrait of King James II. when Duke of York.	CAM.	<i>Sir P. Lely.</i>	
505	Portrait of Mary of Modena, Queen of James II.	CAM.	<i>Wissing.</i>	
506	Sea Piece, Storm with Shipwreck.	CAM.	<i>Vernet.</i>	
507	Portrait of Charles I.	CAM.	<i>Copy from Vandyck.</i>	
G 508	Portrait of Lady Ann Hervey, daughter of Ralph, Duke of Montagu. Half-sister of Lady Elizabeth, Duchess of Somerset, the Percy heiress. (See 485.)	CAM.	<i>Dahl.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
509	The Battle of the Boyne.	CAM.	<i>Wycke.</i>	
510	Portrait of Prince Charles, son of James I., Ætat. 14. (Charles I.)	CAM. R.		
G	511	Portrait of Mrs. Stapleton, daughter of Lady Gerard, who was sister of Charles, sixth Duke of Somerset.	MRS. W. R.	<i>Dahl.</i>
512	Hall of State, Venice, Doge, Counsellors and others.	CAM.		
513	Vulcan and Venus.	O. L.	<i>Rottenhammer.</i>	
514	A Landscape.	CAM.	<i>Cornelius Dusart.</i>	
515	A Landscape.	LONDON	<i>Cornelius Dusart.</i>	
516	The Carnival at Venice.	CAM.		
G	517	Concert of Birds.	O. S.	<i>Hondekoeter.</i>
518	A small circular Landscape.	CAM.	<i>Milé.</i>	
519	A small circular Landscape.	CAM.	<i>Milé.</i>	
520	Horses and Figures.	LONDON	<i>Carl du Jardin.</i>	
520*	Female Figure, in White. (Rome, 1750.)	CAM.	<i>Barbaule.</i>	
G	521	Portrait of Lady Elizabeth Wriothesley, Countess of Gainsborough. Sister to Rachel, Lady Russell, and half-sister to Lady Elizabeth Wriothesley, Countess of Northumberland (485).	TAPESTRY	<i>Kneller.</i>

	NO.		ROOM.	PAINTER.	REFERENCE.
	522	Portrait of a Man, in Black.	TAPESTRY	<i>Dobson.</i>	
	522*	Tapestry Picture. (The Grand Turk.)	TAPESTRY	<i>Fresch.</i>	
G	523	Portrait of Sarah Jennings, Duchess of Marlborough (197).	TAPESTRY	<i>Kneller</i>	
G	524	Portrait of Lady Elizabeth Percy. Daughter of the tenth Earl of Northumberland, married to Arthur Capel, Earl of Essex.	TAPESTRY	<i>Sir P. Lely.</i>	
G	525	Portrait of Lady Ann Percy, Countess of Chesterfield. Sister of the above, and first wife of Philip Stanhope, second Earl of Chesterfield, an active promoter of the Restoration, born 1634, died 1713.	TAPESTRY	<i>Sir P. Lely.</i>	
G	525*	Large Hunting Piece. Sir R. Walpole at Hunstanton, with some friends, and his hounds.	HUNTING P.	<i>Wootton.</i>	
	526	Portraits of eight Children of the Artist, with their names inscribed.	O. L.	<i>Nyphus.</i>	
	527	Portrait of himself and wife, who is playing on the Harpsichord; and his son, with a Guitar.	O. L.	<i>Nyphus.</i>	
	528	Two Dogs.	STATE R.		
G	528*	James Butler, second Duke of Ormond. This great but unfortunate nobleman participated in the victory of	CHURCH R.	<i>Kneller.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
	the battle of the Boyne, was Commander-in-Chief of the land forces in 1702, when he destroyed the French fleet at Vigo. Held the same high appointment in England in 1711. Was afterwards impeached by George I. in 1715. Died in exile in 1745.			
G 529	Portrait of Frances Wyndham, wife of Nathaniel Palmer, Esq., daughter of Sir William Wyndham (159).	CAM.	<i>Sir P. Lely.</i>	
G 530	Portrait of John, Duke of Montagu, brother to (508) and half-brother to the Percy heiress.	STATE R.	<i>Kneller.</i>	
G 531	Portrait of Nathaniel Palmer, of Fairfield. Married to 529.	CAM.	<i>Sir P. Lely.</i>	
532	Portrait of the Earl of Pembroke.	CHURCH R.		
533	Portrait of Dame Dorothy, wife of Sir N. Wadham, and sister of John, Lord Petre. Ætatis suæ 60, A.D. 1595.	ALCOVE		
534	Portrait of Sir Nicholas Wadham, Ætatis suæ 62, A.D. 1595, founder of Wadham College, Oxford.	ALCOVE		Introduction, p. xix.
535	Portrait of Admiral Van Tromp. (See 29.)	O. R.	<i>Copy from Vanduyck.</i>	
G 536	Portrait of Joscelyn, eleventh and last Earl of Northumberland.	DUKE OF S.	<i>Sir P. Lely.</i>	Introduction, p. xiii.
G 537	Portraits of Lord Charles, and Lord Francis Seymour, sons of Charles, sixth Duke of Somerset.	CAM.	<i>Kneller.</i>	

G	NO.		ROOM.	PAINTER.	REFERENCE.
	538	Portrait of Lady Thomond (<i>Copy of 470</i>).	STEWARD'S R.	<i>Kneller.</i>	
	538*	Portrait of Charles Wyndham, Earl of Egremont.	AUDIT R.	<i>Hoare.</i>	
	539	Cattle Piece.	AUDIT R.	<i>Bolteby.</i>	
	540	Cattle Piece.		<i>Bolteby.</i>	
	541	Cattle Piece.		<i>Bolteby.</i>	
	542	Cattle Piece.		<i>Bolteby.</i>	
	543	Cattle Piece.		<i>Bolteby.</i>	
	544	Cattle Piece.		<i>Bolteby.</i>	
	545	Cattle Piece.		<i>Bolteby.</i>	
	546	Cattle Piece.		<i>Bolteby.</i>	
	547	Cattle Piece.		<i>Bolteby.</i>	
	548	Cattle Piece.		<i>Bolteby.</i>	
	549	A Bull.		<i>Eltham.</i>	
	549*	A Bull.		<i>Eltham.</i>	
	550	A Bull.		<i>Eltham.</i>	
	551	Portrait of a Female in Cap and Ruff (small).	O. L.		
	552	(See 417.)	LONDON		
	553	Portrait of Augustus Ernest, Esq., Secretary to Count Bruhl.	O. L.	<i>Phillips.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
554	Portrait of William Battine, Esq.; died November 30th, 1812, aged 89 years.	LIBRARY	<i>Phillips.</i>	
555	Portrait of the Honble Percy Wyndham, brother of George O'Brien, Earl of Egremont.	DUKE OF S.	<i>Joseph.</i>	
556	Portrait of the Earl of Romney. He married Frances, daughter of Charles, Earl of Egremont.	LIBRARY	<i>Beechey.</i> ✓	
556*	Portrait of General Wyndham.	DROVE.	<i>Phillips.</i>	
557	Portrait of Charlotte Tredcroft, Lady King, 1820.	DUKE OF S.	<i>Beechey.</i> ✓	
558	Portrait of the Rev. Dr. Dunster. Rector of Petworth and Tilling- ton, Sussex. Died in 1816.	CHAPEL R.	<i>Phillips.</i>	
559	Portrait of Mrs. King when a Child.	O. L.		
560	Horse Race at Newmarket, with Portraits.	O. L.	<i>Seymour.</i>	
561	Portrait of Elizabeth, Countess of Egremont.		<i>Phillips.</i>	
561*	A Lady examining the work of a Young Girl.	LONDON	<i>Chardin.</i>	
562	Portraits of George O'Brien, Earl of Egremont, and the Countess of Munster, his Daughter.	N. G.	<i>Phillips.</i>	
562*	Portraits of Colonel Charles Wyndham and Mrs. King, as Children.	COL. W. R.	<i>Phillips.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
563	Portrait of Charles, Earl of Egremont. (<i>Copy.</i>)	DROVE	<i>Phillips.</i>	
564	Rocky Landscape.	O. L.	<i>P. Brill.</i>	
564*	Portrait of Elizabeth, Countess of Egremont.	COL. W. R.	<i>Phillips.</i>	
564**	Portrait of a Lady with a veil; time of James I.	O. L.		
565	Landscape (small).	O. L.	<i>Wynants.</i>	
565*	Portrait of the Hon. Alicia Maria Carpenter, Countess of Egremont (crayons).	O. L.	<i>Liotard.</i>	
565**	Portrait of a Youth.	S. D. R.	<i>Rembrandt.</i>	
566	Portrait of a Youth, in a Cuirass.†		<i>Sir P. Lely.</i>	
567	Portrait of Sir William Wyndham, the Statesman.	BUFF R.	<i>Kneller.</i>	Introduction, p. xx.
568	Portrait of a Lady and a little Boy.	N. R.		
569	St. Jago and the Moors.	O. S.	<i>Said to be by Velasquez.</i>	
570	Portrait of Dr. Stanier Clarke, Rector of Tillington, Sussex.	O. L.	<i>Westall.</i>	
571	Landscape (Cattle).	O. L.	<i>Pynaker.</i>	
572	Lazzaroni.	O. L.		
573	Landscape (large).	O. L. S.	<i>Van Goyen.</i>	

NO.		ROOM.	PAINTER.	REFERENCE.
574	Portrait of James I.	CAM.		
575	Portraits of Lady Burrell, of the Countess of Munster, and of Mrs. King, when young, unfinished.	O. L.	<i>Hoppner.</i>	
575*	Portrait of a Lady.	BUFF R.	<i>Kneller.</i>	
576	Portrait of Mary Tudor, Queen of England, second wife of Philip II. of Spain.	O. S.		
577	Portrait of Elizabeth, Queen of Bohemia, sister of Charles I. of England.	O. S.	<i>Mytens.</i>	
577*	View of Orchard Wyndham.	O. S.	<i>Wootton.</i>	
577**	Portrait of South, the jockey, on Trentham. (1773.)	AUDIT ROOM	<i>Stubbs.</i>	
578	Portrait of Lady Burrell when a Child.	COL. W. R.	<i>Phillips.</i>	
578*	Portrait of Spinosa with a letter addressed to Cavaliero Berrynel Castello di St. Angelo.	NORTH R.		Appendix Y.
579	Portrait of Lord Percy Seymour, son of the sixth Duke of Somerset.	BUFF R.	<i>Kneller.</i>	
580	A Racehorse (<i>Camel</i> , 1826).	AUDIT ROOM	<i>Davies.</i>	
581	The Judgment of Paris (small).	O. L.	<i>P. Lauri.</i>	
582	A Bacchante.	STEWARD'S R.		

	NO.		ROOM.	PAINTER.	REFERENCE.
	583	A WoodScene, Tiger and Antelope.	BRIGHTON	<i>T. Daniel.</i>	
	584	A Landscape.	N. G.	<i>Glover.</i>	
	585	Portrait of a Child.	O. L.		
	586	View of an Armenian Convent on an island near Venice.	DROVE.		
	587	Portrait of the Prince Regent, on Horseback, Colonel Charles Wyndham in attendance.	GRAND S.	<i>Phillips.</i>	
G	588	Portrait of Sir William Wyndham, the Statesman, on Horseback (horse by Wootton).	O. S.	<i>Kneller.</i>	Introduction, p. xx.
	589	Portrait of General Monk, first Duke of Albemarle. Born 1608, died 1670. One of the chief promoters of the Restoration of Charles II.	O. S.	<i>David Beek.</i>	
G	590	Portrait of Henry Percy, ninth Earl of Northumberland. Painted in 1602, when he served in the wars of the Low Countries. (See 223.)	DUKE OF S.	<i>Vansomer.</i>	Introduction, p. xii.
	591	Sketch for a Window in St. George's Chapel, Windsor. The Nativity. On paper, fixed on canvas.	O. S.	<i>West.</i>	
	592	Portrait of Lady Elizabeth Percy, Duchess of Somerset.	O. S.	<i>Kerseboom.</i>	Introduction, p. xii.
	593	Portrait of a Gentleman, in Black, with a Gold Chain.	HUNTING P.		

NO.		ROOM.	PAINTER.	REFERENCE.
594	Portrait of a Lady, in Black.	NORTH R.		
595	Portrait of Molinos, born 1627, died 1696.	COL. W. D. R.		Appendix Z.
596	Portrait of a Cardinal.	COL. W. D. R.		
597	Portrait of Lady Mary O'Brien.	STUDY	<i>Kneller.</i>	
598	Portrait of a Man.	O. L.		
599	Portrait of George, Earl of Egremont, with his Grandson, John King.	AUDIT R.	<i>Clint.</i>	
600	Portrait of John Carew, the Sculptor.	O. L.	<i>Clint.</i>	
601	The Martyrdom of St. Sebastian.	O. L.	<i>G. A. Sizani.</i>	
602	Portrait of a Gentleman with a Hawk on his wrist, 1571, Ætat. 55.	BELZAMINE	<i>Zuccherò.</i>	
603	Two Italian Greyhounds.	COL. W. R.		
604	A Landscape (small.)	N. G.	<i>Hoffland.</i>	
605	Portrait of Mrs. Purser, 1811. Housekeeper for nearly forty years at Petworth House. (See Inscription on the picture.)	H. R.	<i>George Chace.</i>	
606	Imitation of Arabesque Bas-relief Border.	H. R.		
607	Imitation of Arabesque Bas-relief Border.	H. R.		

NO.		ROOM.	PAINTER.	REFERENCE.
608	Imitation of Arabesque Bas-relief Border.	H. R.		
609	Hermitage, Goodwood.	H. R.	<i>Smith of Chiches- ter.</i>	
610	Imitation of Arabesque Bas-relief Border.	H. R.		
611	Imitation of Arabesque Bas-relief Border.	H. R.		
612	Portrait of an Old Man.	STEWARD'S R.		
613	Lady Dorothy Sydney (Sacharissa) with a Flower in one hand, and a Shepherd's crook in the other. (See 305.)	STEWARD'S R.		
614	A Lady at a Fountain.	NORTH R.		
615	A Lady sitting, with an Orange in her hand.	STEWARD'S R.		
616	Portrait of Charles II.	O. S.		
617	A Mother and Child.	STEWARD'S R.		
618	A Sea Piece, a Storm.	STEWARD'S R.	<i>Brooking.</i>	
619	Ruins.	O. S.	<i>Panini. *</i>	<i>* More the character of Ghisolfi.</i>
620	Ruins.	O. S.	<i>Panini. *</i>	
620*	A Lady with a Basket of Flowers (octagon).	STEWARD'S R.	<i>Kneller.</i>	
621	Portrait of a Lady, unknown.	STEWARD'S R.		

NO.		ROOM.	PAINTER.	REFERENCE.
622	A Sea Piece—Calm.	STEWARD'S R.	<i>Brooking.</i>	
623	Portrait of Henry Lord O'Brien, Son of the Earl of Thomond, 1685. He married, in 1686, Henrietta, daughter of Henry Somerset, first Duke of Beaufort of that name, and died before his father (624).	STUDY	<i>Jervas.</i>	
624	Portrait of Henry, Earl of Tho- mond (Father of the above).	STEWARD'S R.		
625	Portrait of Gohanna (a celebrated Racehorse), with Thomas Bird, training groom, 1797.	AUDIT R.	<i>Bolteby.</i>	
626	Portrait of Whalebone (a cele- brated Racehorse).	AUDIT R.	<i>Davis.</i>	

APPENDIX.

- A. 32. The Dedication of the Princess Bridget Plantagenet, daughter of Edward IV., to the Nunnery at Dartford.

Northcote.

The following quotation from Sandford's "Genealogies of the Kings of England" is painted on the book at the bottom of the picture:—

"The Princess Bridget Plantagenet, born at Elthem, Nov. 10th, 1480. Fourth daughter of King Edward IV., who, when very young, was consigned to the care of the Abbess of the Monastery (query Nunnery), at Dartford, where she afterwards became a nun, and there, spending her life in devotion and contemplation to the time of her death, was buried in that convent circa ann. 1517, 8th of King Henry VIII."—*James Northcote pinxit. 1822.*

- B. 96, 97. Portraits of Sir Robert and Lady Shirley. *Vandyck.*

"It was during this second visit to Rome (A. D. 1622, in the Pontificate of Gregory 15th), that both Sir Robert and his wife were painted by Vandyck, then a young man in the service of Cardinal Bentivoglio. These portraits (whole length, and in the Persian costume) are still preserved at Petworth."—*Bellori, Lives of the Painters, Edition 1672, page 255.*

- C. 101. Portrait of Ralph, Lord Hopton of Witham, wearing the jewel of the Order of the Bath.

He was the ablest general in the service of King Charles I. He signalized himself at the battle of Stratton in 1643. Being compelled to retire before the superior forces of Fairfax, he proved as great in his retreat as he was in his victory. He died at Bruges in 1653.

- D. 112. Portrait of Brughel. *Vandyck.*

This artist, commonly called "Velvet Brughel," from being always attired in a rich dress of that material, was the son of Peter Brughel the Old. His inclination first led him to paint fruit and flowers after nature, which he executed with incredible neatness and delicacy; but he soon after painted landscapes, seaports, and markets, with a number of figures, wonderfully exact and correctly drawn, though small.

Rubens employed him occasionally to put in his backgrounds, in return for which he painted the figures in some of Brughel's landscapes. He was born at Brussels in 1560, and died in 1625.—*Pilkington. Bryan.*

- E. 120. Henry Howard, Earl of Northampton; head in a full ruff and hat.

"There are several portraits of him, but this bears the nearest resemblance to one at Castle Howard, taken towards the decline of life. He was the second son of Henry Howard, Earl of Surrey, the most elegant poet of his age. Lord Northampton is celebrated in the history of his country, for his extraordinary learning, and for his unscrupulous practice of political intrigue. Ob. 1614, aged 74. He originally built Northampton House in the Strand, now called Northumberland House, which he bequeathed to his nephew, Thomas, Earl of Suffolk (Lord High Treasurer), father of Theophilus, Earl of Suffolk. On the marriage of Lady Elizabeth Howard (daughter of the aforesaid Theophilus) to Algernon, tenth Earl of Northumberland, Northampton House was transferred to him, and was then first called Northumberland House."—*Collins's Peerage*.

- F. 184. Portrait of the third Duke of Urbino. *Raffaello.*

Guidobaldo I., the son and successor of Duke Federigo (who was made a Knight of the Garter by our Henry-VIII.), was in his eleventh year when he ascended the throne (1482). He had lost his mother (daughter of Alex. Sforza, of Pesara,) in his infancy, and he was left under the guardianship of Ottavio Ubaldini. The beginning of his reign was prosperous. He was handsome in person, of mild temper, excellent talents, and a proficient in all graceful accomplishments. When sixteen years old he married Elizabeth Gonzaga, the most beautiful and accomplished princess of her day, daughter of the Marquis of Mantua; but having no children, he applied to Alexander VI. for permission to adopt his nephew. The Pope apparently agreed, but resolved to usurp the dukedom for his favourite son, Cæsar Borgia. To lull suspicion, the Duchess of Urbino and her suite were invited to attend the nuptials of Lucrezia Borgia with the Duke of Ferrara, and the Pontiff, in an autograph letter, begged the Duke to lend him his park of artillery, and to permit the passage of 1500 soldiers through his dominions. The Duke consented, but soon afterwards, receiving intimation of the Pope's designs, escaped to his brother-in-law at Mantua, Cæsar Borgia taking possession of Urbino. Guidobaldo afterwards recovered his duchy, but was again driven away, and imprisoned in the Castle of St. Leo. Ultimately, through the death of Alexander, and the incapacity of Cæsar, he was restored to his throne. He then adopted Francesco della Rovere as his heir, and died in 1507, amidst the lamentations of his subjects.

Edward IV

- G. 188. Portrait of Cardinal de Medici. *Titian.*

"Giovanni was the second son of Lorenzo de Medici (called the Magnificent). He was born on the eleventh of December, 1475. Early brought forward into public view, and strongly impressed with the necessity of a grave deportment, he seems never to have been a child. At seven years of age he was admitted into holy orders, and at a later period was not more distinguished by the high promotions which he enjoyed than he was by his attention to his studies, his strict performance of the duties enjoined him, and his inviolable regard to truth. When only thirteen years old he was made a Cardinal, and on the death of Julius II. was elected to the Pontificate in 1513, being then only thirty-

seven years of age, when he assumed the name of Leo X., and the period during which he occupied the chair of St. Peter has been celebrated as one of the most prosperous in the annals of the Roman Church."—*Roscoe's Life of Lorenzo de Medici*.

II. 218. Portrait of Lady Anne Carr, Countess of Bedford.

Vandyck.

This lady was the only daughter of Robert Carr, Earl of Somerset (the favourite of James I.), and Lady Frances Howard (daughter of Thomas, Earl of Suffolk), who had been divorced from her first husband, the Earl of Essex. [See Jesse's "Memoirs of the Court of England, in the Reign of the Stuarts" for a biographical sketch of the Earl and Countess of Somerset, and their trial for the murder of Sir Thomas Overbury.—See also State Trials.]

Lady Anne Carr married William Russell, Earl of Bedford, and became the mother of the great and good, but unfortunate, Lord Russell, who was beheaded. There is something interesting in her history. The union took place in the lifetime of the old Earl of Bedford, who had been in the habit of saying to his son "Marry whom you will, but a daughter of Somerset." Unfortunately, however, they met at Court, and the son, falling passionately in love with her, expressed his determination never to marry another. The Earl professed the greatest abhorrence at the idea of the match, and probably might never have relented but for the interference of Charles I. in favour of the lovers. The King's share in overcoming his prejudices is alluded to in a letter of the period. Mr. Garrard writes to the Earl of Strafford, 5th April, 1636:—"The King lately sent the Duke of Lennox to my Lord of Bedford, to move him to give way to the marriage between my Lord Russell and the Lady Anne Carr, daughter to the Earl of Somerset, which he should take well at his hands. The love between them hath been long taken notice of, though discreetly and closely carried, for his father gave him, as I take it, leave and liberty to choose in any family but in that, but marriages are made in Heaven."

The old Earl at length gave a reluctant consent, and in 1637 they were married. He had no reason to regret his having relented. Some time afterwards he was seized with the small-pox, and though deserted by his own children, the Lady Anne remained with him and nursed him like a daughter. She caught the disorder and lost her beauty. It is said that after she grew up, she discovered the account of her parent's infamy in a book, but that she was happily so ignorant of the facts as to look upon them as mere calumnies. She died in 1684, aged 63.

I. 220. Portrait of Lady Dorothy Percy, Countess of Leicester.

Vandyck.

This lady was the eldest daughter of the ninth Earl of Northumberland (see Introduction). She was married to Robert Sydney—Lord Lisle—afterwards Earl of Leicester. She had several children, one of whom was Lady Dorothy Sydney (Waller's *Sacharissa* (305), and another the patriot, Algernon Sydney. [See State Trials.]

K. 222. The Duke of Brabant and his daughter Bega. *Jordaens*

Pippinus de Landis, first Duke of Brabant, A. D. 615, was major domus of Clothary II. He died in 647, having reigned 32 years. He mar-

ried Itta, or Itha, or Ida, by whom he had a daughter Begga, or Bega, who became heiress of Brabant on the death of her brother Grimoaldus in 658. She married Anchises, or Andegisus, Markgrave of the Schelde, and, in his wife's right, Duke of Brabant. [Anderson's Genealogical Tables.]

In the year 1102 (see Introduction), by the rebellion of Robert Montgomery, Earl of Arundel, his estates were forfeited to the Crown, and Petworth became Royal property. Henry I. bequeathed it to his second Queen Adeliza, who was daughter of Godfrey Barbatus, Duke of Lorraine, and Count or Duke of Brabant and Lovain, and she presented the estates to her brother Josceline de Lovain, who married Agnes de Percy, daughter of the third Lord William de Percy, and heiress of the vast possessions held by that family since the Conquest.

- L. 224. Lady Lucy Percy, Countess of Carlisle, bringing the pardon to her Father, the ninth Earl of Northumberland.

Leslie.

Henry Percy, the ninth Earl of Northumberland, was suspected of having been privy to the Gunpowder Plot, in which his brother Thomas Percy was concerned (see Introduction), and confined to the Tower and compelled to pay a fine of 20,000*l.* Being fond of science, he was allowed a free intercourse with Sir Walter Raleigh, a prisoner at the same time; and Harriot, Hughes, and Warner, three of the most celebrated mathematicians of the age, were the Earl's constant companions; they had a table at his expense, and were usually called "The Earl of Northumberland's three Magi." During his confinement, his youngest daughter, Lady Lucy Percy (225, Appendix M), had married against her father's consent one of James's favourites, Hay, Earl of Carlisle. In order to open the way to a reconciliation, Hay obtained from the King his father-in-law's pardon, but the Earl was so deeply offended with his daughter, that at first he hesitated to accept it, although he had been nearly fifteen years a prisoner.

relative

"The picture represents the lady bringing the pardon to her father, while he is engaged in his studies. At the farthest end of the table from the Earl stands Raleigh, the other three persons in the room are Harriot, Hughes, and Warner, and through the open door are seen two of the lady's attendants, and a warder of the Tower. The subject was proposed to me by Lord Egremont, who saw the commencement of the picture and approved of the design; the figures being all arranged as they now are. The globe near Raleigh was painted from one at Petworth, as old, I think, as the time of Queen Elizabeth, and which therefore no doubt belonged to the Earl of Northumberland, and was, in all probability, with him in the Tower. There were two pair of these old globes in a room at the top of Petworth House."—*From a MS. note of Mr. Leslie.*

- M. 225. Portrait of Lady Lucy Percy, Countess of Carlisle.

Vandyck.

"This Erinny of her time, as she is styled by Bishop Warburton, was undoubtedly the most enchanting woman at the Court of Charles. Next to the far-famed Sacharissa she was the goddess of Waller's idolatry;

celebrated by Voiture, Suckling, and half the poets of the day, it would nevertheless have been better for her, had she courted respect more and admiration less. Such, however, were her wit and loveliness, and such was the fascination of her address, that her very foibles rendered her more charming.

"Lady Lucy Percy was the youngest daughter of Henry, ninth Earl of Northumberland. On the 6th of November, 1617, she was married, against her father's consent (Appendix L), to James Hay, the fantastic spendthrift, afterwards created Earl of Carlisle. We know little of the terms on which they lived together, but it appears certain that her intimacy with Strafford commenced during the lifetime of her husband, who, in 1636, left her a young and beautiful widow.—*Jesse's Memoirs of the Court of England during the Reign of the Stuarts*.

The Countess was one of the most beautiful women of her time, and when a widow, or, as Waller then happily described her, "A Venus rising from a sea of jet," she became the innamorata of Pym, leaving the gay cavaliers for the more rational Puritans, "she frequented their sermons and took notes."—*Warwick's Memoirs*.

"She frustrated the King's intended arrest of the five members on the 4th of January, 1642, by giving private information to Pym, who was one of the five."—*Fairfax Correspondence*.

"This lady was a complete political partizan, for Secretary Nicholas mentions her bringing information to the Court party."—*Evelyn's Diary*.

Sir Arthur Hazelrigg, one of the five members, says, "I shall never forget the kindness of that great lady, the Lady Carlisle, who gave timely notice."—*Burton's Diary*.

At the Restoration, the politics of this volatile lady appear to have undergone another change, and to have hurried her into fresh intrigues, which had for their object the return of Henrietta Maria to England. She died soon afterwards, on the 5th of November, 1660, about the 60th year of her age, at Little Cashiobury House, and was buried at Petworth near her father, in the vault of the Percys.

N. 245. Portrait of Charles VI., Emperor of Germany, and King of Spain (oval). *Kneller.*

Charles, while King of Spain, was received here by the Duke of Somerset on the 28th of December, 1703, being on his journey from Portsmouth to Windsor, and again three days afterwards on his return to Portsmouth. "An ingenious gentleman of the Court" has written a quaint but somewhat tedious account of His Majesty's reception at Petworth, which may be found in "The Annals of the Reign of Queen Anne," 8vo. 1704, vol. ii., Appendix No. 3. This letter is also quoted at full length, in "Dallaway's Western Sussex," vol. ii., page 328. We are, however, tempted to make room here for the following extract, as it serves to show the difficulties that travellers had to contend with in those days, when there was no "Royal road" across the weald of Sussex:—

"The two Dukes of Somerset and Marlborough went to Petworth on Christmas-day, in order to wait upon His Majesty immediately on the first notice, but the Prince, who staid in town till he should receive certain advice of his being seen on our coasts, had the next day an express from Dover, that Sir George Rook was past that place the evening be-

fore, whereupon His highness gave directions to his coaches to be ready at six o'clock in the morning on Monday, to go for Petworth.

"Accordingly we set out at that time by torchlight, and did not get out of the coaches (save only when we were overturned or stuck fast in the mud) till we arrived at our journey's end. 'Twas hard for the Prince to sit fourteen hours in the coach that day without eating anything, and passing through the worst ways that ever I saw in my life; we were thrown but once indeed in going, but both our coach—which was the leading—and his Highness's body coach, would have suffered very often, if the nimble boors of Sussex had not frequently poised it, or supported it with their shoulders, from Godalming almost to Petworth; and the nearer we approached the Duke's house the more inaccessible it seemed to be. The last nine miles of the way cost us six hours' time to conquer them, and indeed we had never done it, if our good master had not several times lent us a pair of horses out of his own coach, whereby we were able to trace out the way for him. They made us believe that the several grounds we crost, and his Grace's park, would alleviate the fatigue, but I protest I could hardly perceive any difference between them and the common roads."

"The magnificence of the Duke of Somerset's house (though it is not near finished), the exceeding rich furniture, fine pictures, rich carvings, &c., made next day short enough to his Highness, who would not eat till the King's arrival, which was about seven in the evening, with six or seven coaches. The Prince was at the door before His Majesty alighted, and waited upon him directly to his own apartment, and there left him about half an hour, after which he sent to visit him, and was received at the door of his bedchamber by His Catholic Majesty, and seated in an arm chair, opposite to his own," &c., &c.

O. 247. Portrait of Ferdinand d'Adda, Nuncio from the Pope, A.D. 1687. *Kneller.*

Cardinal d'Adda was sent to England as Pope's legate to the Court of James II., when the latter became a Roman Catholic. The King having desired the Duke of Somerset to present him, that haughty and independent nobleman refused to do so, alleging that the law forbade him, and at once resigned his office.

P. 251. Portrait of Lady Catherine Grey, wife of Edward, Earl of Hertford, and their son.

An exact duplicate of this picture is at Sion House, and entitled, "Lady Catherine Grey and her Son," and the same portraits, the size of life, but with a similar title, and in *every other* respect a counterpart of the Petworth and Sion House pictures, are the subject of an old painting in the possession of Lord Braybrooke at Audley End.

Q. 255. Portrait of Sir Nicholas Bacon.

"A head from the same picture is at Gorhambury; another is at Petworth, and it has often been repeated, but without the artist's name. Sir N. Bacon is said to have been painted by Zuccherò; it is possible, therefore, that his was the original picture from which these have been taken."—*Lady Theresa Lewis's Clarendon Gallery.*

Sir Nicholas Bacon was born in 1510, graduated at Cambridge, and

studied the law at Gray's Inn. His religious principles appear to have been unsettled. In the reign of Henry VIII. he favoured the Reformation, during that of Mary he became a Roman Catholic, and again returned to Protestantism under the sway of Elizabeth. He died in February, 1579. He was the father of the celebrated Lord Chancellor Bacon.

- R. 268. Visit of the Allied Sovereigns to Petworth, 1814, with Portraits of the company there assembled. *Phillips.*

(N.B. The names are painted on the bottom of the frame, as nearly as possible underneath each portrait.) On the 24th of June 1814, George, Prince Regent of England, Alexander, Emperor of Russia; the Grand Duchess of Oldenburg, his sister; Frederick, King of Prussia, and his son (the present King); the Prince (now King of Wirtemberg), who afterwards married the Grand Duchess of Oldenburg, with their respective suites, visited the Earl of Egremont at this place. They arrived at different hours, and all assembled at dinner in the evening. On the following day these illustrious foreigners, after having taken leave of the Prince Regent, resumed their journey towards Dover to embark for the Continent. (There is an engraving of this picture by W. Ward.)

- S. 272 to 280. Elsheimer's pictures.

"The richest collection of them in this country is at the Earl of Egremont's, at Petworth, in Sussex. There are ten pictures by him, eight of which are of one size, viz. about four inches high, by two and a half wide, or perhaps a little more. The subjects are—St. Peter, St. Paul, St. John Baptist, Tobit and the Angel with a fish, an old woman and a girl, an old man and a boy, and a Capuchin friar with a model of a convent in his hand."—*Lemprière's Biographical Dictionary.*

- S*. 288. Portrait of Lady Anne Cavendish, Lady Rich. *Vandyck.*

"This Lady Anne Cavendish—sister of William, third Earl of Devonshire—married Robert Rich, third Earl of Warwick. He was made Knight of the Bath at the coronation of Charles II. N.B. His nephew, Lord Rich, afterwards married another Lady Anne Cavendish, daughter of the above Earl of Devonshire, and therefore niece to his uncle's wife."—*See Burke's Extinct Peerage.*

- T. 300. Portraits of Mountjoy Blount, Earl of Newport, and George, Lord Goring, with his Son. *Vandyck.*

[There is a difference of opinion with regard to the boy. Some suppose it to be a page buckling on Lord Goring's armour, and not his son.]

"Mountjoy Blount, who had been created Lord Mountjoy of Mountjoy Fort in Ireland, by James I., in the latter part of his reign, was elevated to the English peerage by Charles I., as Baron Mountjoy of Thurveston, in the county of Derby, and Earl of Newport, on the 3rd of

August, 1628. He married Anne, daughter of John, Lord Butler of Bramfield, and died in 1665. He was succeeded by his son George, but he and his two younger brothers, upon whom the title devolved in succession, dying without issue, the Earldom and all the family honours became extinct in 1681.

"George Lord Goring was the son of George Goring, Earl of Norwich. Having contracted numerous debts at home, he entered foreign service, became a distinguished soldier, and received a wound at the siege of Breda, which lamed him for life. In 1641, he was made Governor of Portsmouth, and betrayed to the Parliament the intentions of the King to bring the army to London. In 1642, however, he declared for the King. In 1644, he superseded Lord West in command of the horse, and served with the army, but the want of discipline in his troops, and the licentiousness of his own conduct, materially injured the cause he had espoused. He suddenly quitted the country, in 1644, and never returned. He died at Madrid, having embraced the Roman Catholic faith. He had been at one time implicated with Mr. Percy (brother to the tenth Earl of Northumberland) in the most celebrated of the numerous plots or negotiations which had for their object the rescue of the great Lord Strafford."—*Fairfax Correspondence. Lady T. Lewis's Lives from the Clarendon Gallery.*

U. 305. Portrait of Lady Dorothy Sidney, Countess of Sunderland.

Vandyck.

"She was the daughter of Sir Robert Sidney, second Earl of Leicester, and his wife Lady Dorothy Percy, daughter of Henry, ninth Earl of Northumberland. Algernon Sidney the patriot, who suffered death by decapitation on Tower Hill, in 1683, as a participator in the Rye House plot, was her brother. The accomplished and heroic Sir Philip Sidney, author of the 'Arcadia,' who was killed at Zutphen, was her great uncle. This lady is celebrated by Waller, under the poetical name of 'Sacharissa.' She married Henry, Lord Spencer of Wormleighton, created Earl of Sunderland in 1643, in which year he was killed at the first battle of Newbury, in the 23rd year of his age."—*Burke's Extinct Peerage.*

U*. 374. Portrait of the Duchess of Queensbury as a milk-maid.

(Prior's Kitty.)

Kneller.

Catherine Hyde, Duchess of Queensbury, second daughter of Henry, Earl of Clarendon and Rochester, and of Jane Leveson Gower, his wife, was born 10th February, 1700, and married to the Duke of Queensbury in 1719. In 1727, she warmly espoused the cause of the poet Gay, the success of whose play, "The Beggar's Opera," caused such offence in high quarters, that the second part was forbidden. She wrote an insolent letter to the Court, resigned her place, and Gay became the inmate of the Duke's house until his death. The Duchess was celebrated for her wit, her beauty, and her eccentricity. She was the theme of verse to Pope, Prior, Gay, and Whitehead. She is the Kitty of Prior's "Female Phaeton."

- V. 457. Portrait of Joan Portman, Lady Wyndham, ætatis suæ 45.
A.D. 1623.

The following memorandum is painted on the back of this picture:—

“This lady’s husband, Sir John, was the only child of Florence, sister of Sir Nicholas Wadham, founder of Wadham College. It is credibly reported that this Florence was brought into St. Edmund’s (? St. Decuman’s,) to be buried, but, life being found in her, was recovered, and afterwards had issue Sir John, who had issue nine sons and six daughters, and from whom all the present Wyndhams are descended.”

N.B. The reader will bear in mind that the above anecdote does not refer to the subject of this portrait, but to Florence, her mother-in-law. See Introduction, page xviii.

- W. 476. Portrait of Madame la Duchesse de Mazarin. *Kneller.*

“The Duchess of Mazarin is, undoubtedly, the most remarkable woman who figured as a favourite of Charles II. In her youth she was considered the richest heiress and the most beautiful woman in Europe. It is said that, during his misfortunes, Charles had been a suitor for her hand, but the offer was rejected by the proud Cardinal, her uncle. She was the daughter of Lorenzo Mancini, a nobleman of Rome, by Jeronima Mazarin (sister of the Cardinal). She was married, at the age of thirteen, to Armand Charles de la Porte, Duke de Meilleraye and Mayenne, a solemn fool and a bigot, from whom she separated when only nineteen years of age. After a series of eccentric wanderings and adventures on the Continent, she at last came to England in 1678, and when still only in her twenty-eighth year, and with unimpaired beauty, commenced her attack on the heart of Charles.

“She soon became a formidable rival to the Duchess of Portsmouth, then the reigning Sultana. The King was captivated by her beauty and wit, allowed her apartments in St. James’s Palace, and settled on her a pension of 4000*l.* a year. Faithless even to Royalty, she fell in love with the Prince of Monaco, then on a visit to England, and narrowly escaped the loss of her pension. Her regard for the witty St. Evremond seems to have been of a more enduring though somewhat Platonic character. She was the theme of all his writings, nor could he ever believe that charms so dazzling, and accomplishments so brilliant, could be obscured by a single fault. She died at last in poverty at Chelsea, (during the reign of William and Mary,) being actually in arrear for her poor-rates, A.D. 1699.—*Jesse’s Court of the Stuarts.*

- X. 498. Sir Henry Sidney, A.D. 1553. *Sir Antonio More.*

He was a distinguished statesman during the reigns of Edward VI., Mary, and Elizabeth.

Under the first-named monarch he was Ambassador to France; under Mary, collector of the Revenues in Ireland, and on Elizabeth’s accession, he became Lord President of the Marches of Wales and Knight of the Garter, and in 1568 was sent to Ireland as the Queen’s Deputy. He died in 1586. He was the father of the great Sir Philip Sydney.

Y. 578*. Portrait of Spinosa, with a letter addressed "to Cavaliero Berrynel Castello di St. Angelo."

Spinosa, the son of a Portuguese Jew, was born at Amsterdam in 1632, and died at the Hague, of consumption, in 1677. Being dissatisfied with the religion of his fathers, he was excommunicated, and (nominally) professed the Christian faith. He passed his life in retirement and abstract speculation, refusing the appointment to a professorship at Heidelberg, because it would draw him away, as he said, from his researches after truth. The chief tendency of his writings is to divest the Scriptures of everything characteristic of revelation, and to throw doubts on their authenticity.

Z. 595. Portrait of Molinos.

Michael Molinos, a Spanish ecclesiastic, born at Saragossa in 1627, was the founder of the doctrine of Quietism, viz. that man must annihilate himself in order to be united to the Deity. Among the most celebrated of his disciples were Fenelon and Madame de Guyon. The author of this absurd doctrine, however, fell into the hands of the Inquisition, was forced to abjure his errors, and sentenced to perpetual imprisonment, in which he died in 1696.

A A. 147*. Portrait of Grinling Gibbons.

Clint.

Besides his carving at Petworth, which Walpole considered "the most superb monument of his skill" (see Introduction, p. xxii.), he has left behind him several fine specimens of the art, among which may especially be noticed, the foliage in Windsor Chapel, the choir of St. Paul's Cathedral, and the font of St James's Church, Westminster. He was of Dutch extraction, but had settled permanently in England. He died in 1721.

B B. 147**. Portrait of Jonathan Ritson.

Clint.

Jonathan Ritson, who completed the work in the Carved Room (Introduction, p. xxiii.), was a native of Cumberland, and when quite a boy, was employed, together with his father, at the carved work in the library at Arundel Castle, by Charles, Duke of Norfolk. When about thirty-five years of age, he was first patronised by George O'Brien, Earl of Egremont, and on the 30th of March, 1816, commenced his labours at Petworth, which lasted, without interruption, for about a year and a half, at the expiration of which, he went to London, and was absent for ten years. On the 1st of September, 1827, he finally returned to Petworth, and continued in constant employment until March, 1846, a period of nearly nineteen years, when his memory and physical powers having become much impaired, he was allowed a pension by Colonel Wyndham. He died soon afterwards on the 10th of April, 1846, having, however, fulfilled his mission—the completion of the Carved Room at Petworth.

INDEX OF PORTRAITS.

A.

Albemarle, Duke of, General Monk, 589.
Allington, Juliana, 210.
——— Elizabeth, 461.
Alnwick, Baron, Henry Percy, 297.
Angelo, Mrs., 252.
Anna, Austriæ Hispa : Regina, 367.
Annandale, Marchioness of, 126.
Anne, Queen, 208, 246.
Apotheosis of the Princess Charlotte, 81.
Ashley, Viscountess, 454*.
Aylesford, Countess of, Lady Charlotte Seymour, 386*.

B.

Bacon, Sir Nicholas, 255.
Bath, Earl of, John, 375.
Battine, W. Esq., 554.
Bedford, Countess of, Lady Ann Carr, 218.
——— Duke of, Francis, 326.
Betty, Master (young Roscius), 436.
Blandford, Marchioness of, Marie Catherine de Jong, 495.
——— Marquis of, William, 496.
Bohemia, Elizabeth, Queen of, 577.
Boleyn, Anne, 136.
Bolingbroke, Viscount, Henry St. John, 483.
——— Viscountess, Marie Clara de Champs de Maresilly, 484.
Bonaparte, Napoleon, 199.

Boothby, Prince, Esq., 94.
 Brabant, Duke of, 222.
 Brett, Ann, 102.
 Brughel, 112.
 Burrell, Lady, 19, 22*, 235, 253, 271, 381, 412, 446, 575, 578.

C.

Calonne, M. de, 283.
 Calvi, Giovanni, 339.
 Calvin, 2.
 Capel, Lady Ann, 202.
 Carew, John (the Sculptor), 600.
 Carlisle, Countess of, Lady Ann Capel, 202.
 ——— Countess of, Lady Lucy Percy, 224, 225, 395.
 Carnarvon, Countess of, Elizabeth, 143, 392.
 Carr, Lady Ann, 218.
 Carpenter, Alicia Maria, 100, 131, 371, 565*.
 Carteret, Lady, 477.
 Cavendish, Lady Ann, 288.
 Cecil, Lady Ann, 289.
 ——— Lady Catherine, 361.
 ——— Lady Elizabeth, 226.
 ——— Lady Mary, 147.
 Cervantes, 179.
 Cespedes, Paolo, 174.
 Charles I., 124, 331, 507, (510, ætat. 14.)
 ——— II., 89, 221, 503, 616.
 ——— V., Emperor of Germany, 291.
 ——— VI., Emperor of Germany, 245.
 Charlotte, Queen, 474.
 Chatham, Earl of, 249.
 Chesterfield, Countess of, Lady Ann Percy, 525.
 Clarke, Dr. Stanier, 570.
 Cleaver, Dr. (Bishop of Ferns), 280.
 Coke, Sir Edward, 157.
 Cornaro, Catherina, Queen of Cyprus, 327.
 Cowper, Countess of, Emily, 407, 454*.

Cranbourn, Viscount Charles, 55.
 Craven, Lady, 340.
 Cromwell Oliver, 287, 440*.

D.

D'Adda, Ferdinand, 247.
 De Calonne, M., 283.
 Devereux, Lady Frances, 500.
 Devonshire, Countess of, Lady Elizabeth Cecil, 226.
 ————— Duchess of, Lady Rachel Russell, 201.
 Dow, Arthur, 154*.
 Dubois, Cardinal, 319.
 Dudley, Lady Mary, 499.
 Dunster, Dr., 558.

E.

Edward VI., 347, 370.
 Egremont, Elizabeth, Countess of, 381, 561, 564*.
 ————— Countess of, Alicia Maria Carpenter, 100, 131, 371, 565*.
 ————— Earl of, Charles, 265, 493, 538*, 563.
 ————— Earl of, George, 57, 309*, 392, 562, 599.
 Elizabeth, Queen, 460, 550.
 ————— Queen of Bohemia, 577.
 ————— Queen of Henry VII., 347.
 ————— Princess, 149.
 Ernest, Mr., 429, 553.
 Essex, Earl of, Thomas Cromwell, 181.
 Eugene, Prince, 358.

F.

Ferryman, Rev. Robert, 396.
 Finch, Lady Charlotte, 456.
 Fisher, Kitty, 90.
 Fitzclarence, Lady Adelaide, 256, 303.

Fitzclarence, Lady Augusta, 258.

Fox, Rt. Hon. Charles James, 304.

G.

Gardiner, General, 266.

Garrick, 107.

George III., 473.

George IV. (when Prince Regent), 587.

Gerard, Lady Honora, 299

Gibbons, Grinling, 147*.

Gloucester, Duke of, Henry, 149.

Goring, Lord, George, 300.

Granby, Marchioness of, Lady Francis Seymour, 386**.

———— Marquis of, 162, 346.

Grenville, William, Lord, 59.

———— Right Hon. George, 310.

———— Sir Beville, 69, 375.

Grey, Lady Catherine, 251.

Guildford, Earl of, 189.

H.

Hamilton, Lady, 45, 80, 263.

Hasler, Mrs., 70.

Hay, Lord James, 317.

Henry VII., 315, 347.

———— VIII., 135, 316, 347.

Henrietta, Maria, Queen, 146, 478.

Hertford, Marchioness of, Lady Frances Devereux, 500.

———— Marquis of, Algernon Seymour, 127.

———— Marquis of, William, 502.

Hervey, Lady Ann, 508.

Hopton, Lord of Witham, 101.

———— R., Esq., 61*.

Howard, Lady Elizabeth, 125.

———— Frances, 99.

Howe, Lady, Juliana Allington, 210.

I.

Inchbald, Mrs., 428.
 Isabella, Daughter of Philip II. of Spain, 318.

J.

James I., 574.
 James II., 472, 504.
 Jennings, Sarah, 197, 523.
 Jessica, 91.
 Jong, Charles de, 487.
 — Marie Catherine de, 495.
 Jonson, Ben, 153*, 405.
 Jordaens, 330.

K.

King, John, 599.
 — Lady, 557.
 — Mrs., 254, 269, 381, 559, 562*, 575.
 Kingsman, William, Esq., 262.
 Kirk White, Mrs. 464.
 Knox, John, 87.

L.

Ladbroke, R., Esq., 260.
 Lamb, Hon. Harriet, 407.
 Lauderdale, Duchess of, 145.
 Lawrence, Sir Thomas, 66*.
 Leicester, Countess of, Lady Dorothy Percy, 220.
 Leveson, Catherine, 480, 490.
 Longueville, Lady, Barbara Talbot, 204.
 Louis XIV., 109, 203, 205.
 Luther, 3.

M.

Macartney, Earl, 12, 282.
 Macpherson, A. (Author of Ossian), 168.
 Maresilly, Marie Clara de Champs de, 484.

- Marlborough, Duke of, 358.
 ————— Duchess of, Sarah Jennings, 197, 523.
 Mars, Lt.-General, 118.
 Mary, Queen of England, 497, 576.
 ——— Queen of William III., 435.
 Mazarin, Madame la Duchesse de, 476.
 Medici, Cardinal de, 188.
 Melancthon, Philip, 359.
 Melbourne, Lady, 430.
 Messina, Antonello da, 123*.
 Middlesex, Countess of, Ann Brett, 102.
 Milton, 267.
 Modena, Mary of, Queen of James II., 505.
 Molinos, 595.
 Monmouth, Duke of, 63*.
 Montagu, Duke of, John, 530.
 Munster, Countess of, 562, 575.
 Murillo, 68.
 Musters, Mrs., 397.

N.

- Napoleon Bonaparte, 199.
 Nassau, Amelia, 482.
 Newport, Earl of, Mountjoy Blount, 300.
 Newton, Sir Isaac, 153.
 Northampton, Earl of, Henry Howard, 120.
 Northumberland, seventh Earl of, Thomas Percy, 501.
 ————— ninth Earl of, Henry Percy, 223, 224, 590.
 ————— tenth Earl of, Algernon Percy, 289.
 ————— eleventh Earl of, Joscelyn Percy, 293, 324, 468,
 536.
 ————— Countess of, Lady Ann Cecil, 289.
 ————— Countess of, Lady Elizabeth Howard, 125.
 ————— Countess of, Lady Elizabeth Wriothesley, 485.
 ————— second Duke of, Hugh Percy, 156.
 Nyphus and wife and son, 527.

O.

- O'Brien, Lady Mary, 597.
 ——— Henry, Lord, 623.
 Oldendorpius, 14.
 Orange, Prince of, Maurice, 256*, 425.
 ——— William, Prince of, 313.
 Orleans, Duke of, 250.
 Ormond, Duke of, James, 528*.
 ——— Duchess of, Lady Mary Somerset, 196.
 Ossory, Lady, Amelia Nassau, 482.

P.

- Palmer, Nathaniel, Esq., 462, 531.
 ——— Mrs., Frances Wyndham, 463, 529.
 Palmerston, Lady, 352.
 Parr, Queen Catharine, 335.
 Pembroke, Countess of, Margaret Sawyer, 206.
 ——— Earl of, 532.
 Percy, Sir Charles, 285.
 ——— Lady Ann, 525.
 ——— Lady Dorothy, 220.
 ——— Lady Elizabeth, 127, 344, 524, 592.
 ——— Lady Lucy, 225.
 Philippe, le Bel, 302.
 Philip II., of Spain, 294.
 ——— III., of Spain, 121.
 Pius VII., 1.
 Polwarth, Lady, 133.
 Pope, 53, 270.
 Porter, Mrs., 295.
 Portland, Countess of, Jane Temple, 195.
 Portman, Joan, 457.
 Purser, Mrs., 605.

Q.

- Queensbury, Duchess of, 374.

R.

- Rembrandt, 183.
 ———— The Wife of, 170.
 Reynolds, Sir Joshua, 308.
 Rich, Lady, Lady Ann Cavendish, 288.
 Richmond, Duke of, Ludovic Stuart, 98.
 ———— Duchess of, Frances Howard, 99.
 Ritson, Jonathan, 147**.
 Robinson, Mrs., 13.
 Rochester, Earl of, Wilmot, 284.
 Rodney, Admiral Lord, 93.
 Romney, Countess of, 137.
 ———— Earl of, 556.
 Rooke, Admiral Sir George, 286.
 Rupert, Prince, 342.
 Russell, Lady Rachel, 201.
 Ruyter, David de, 123.

S.

- St. Leger, Ann, 375.
 Sands, Lady Mary, 147.
 Sawyer, Margaret, 206.
 Sefton, Lady, 382.
 Seymour, Lord Francis, 141.
 ———— Lady (Catherine Lee), 139.
 ———— Lord Charles, 215, 537.
 ———— Lord Francis, 537.
 ———— Lord Percy, 472*.
 ———— Lady Anne, 489.
 ———— Lady Catherine, 479, 491.
 ———— Lady Charlotte, 386*.
 ———— Lady Elizabeth, 469, 470, 492.
 ———— Lady (Elizabeth Allington), 461.
 ———— Lady Frances, 386**.
 ———— Jane, 347.
 Sharpe (the Engraver), 28*.

- Shirley, Sir Robert, 96.
 ——— Lady, 97.
 Sidney, Sir Henry, 498.
 ——— Lady Dorothy, 305, 613.
 Smith, Mrs. Charlotte, 80.
 Sockett, Rev. Thomas, 265*.
 Somerset, Duke of, Charles Seymour, 129, 248, 345, 455.
 ——— Duke of, Algernon Seymour, 466.
 ——— Duchess of, 460*.
 ——— Duchess of, Lady Charlotte Finch, 456.
 ——— Duchess of, Lady Elizabeth Percy, 127, 344, 460*, 592.
 ——— Duchess of, Ann Stanhope, 186.
 ——— Duchess of, Frances Thynne, 467.
 ——— Lady Mary, 196.
 South, 577**.
 Spinoso, 578*.
 Stapleton, Mrs., 511.
 Stephens, Miss, 165.
 Stothard, 397**.
 Stowell, Lord, 264.
 Strafford, Earl of, Thomas, 311.
 Suffolk, Countess of, 481.
 Sunderland, Countess of, Lady Dorothy Sidney, 305, 613.

T.

- Talbot, Barbara, 204.
 Taylor, Lady, 148.
 Temple, Jane, 195.
 Thanet, Earl of, Children of, 27.
 Thomond, Earl of, Henry O'Brien, 343, 471.
 ——— Earl of, Barnabas, 502*.
 ——— Earl of, Henry, 624.
 ——— Earl of, Percy Wyndham O'Brien, 486.
 ——— Countess of, Lady Elizabeth Seymour, 469, 470, 492, 538.
 ——— Lady, 166.
 Thomson (the Poet), 409.
 Thynne, Frances, 467.

Tintoretto, 292.
 Titian, Lavinia, daughter of, 332.
 Tromp, Admiral Van, 29, 535.
 Turenne, Marshal, 182.
 Tyrwhitt, Sir Thomas, 281.

U.

Urbino, Duke of, 184.

V.

Vandyck, 169, 308**.
 Voorhout, Van, 383.

W.

Wadham, Sir Nicholas, 534.
 ——— Lady, 533.
 Walpole, Sir R., 525*.
 Warwick, Earl of, Robert Rich, 62.
 White, Mrs. Kirk, 464.
 William III., 117, 416.
 Woffington, Mrs., 214.
 Wolfe, General, 110.
 Woodward (the Actor), 290.
 Wriothesley, Lady Elizabeth, 485, 521.
 Wyndham, Sir Edward, 494.
 ——— Sir William, 159, 391, 491, 567, 588.
 ——— General, 381, 411, 556*.
 ——— Colonel, 148*, 381, 410, 413.
 ——— Colonel Charles, 562*, 587.
 ——— Henry, 148**.
 ——— Hon. Percy, 555.
 ——— Percy, 148**.
 ——— Thomas, Esq., 385*.
 ——— Lady, Catherine Leveson, 480, 490.
 ——— Lady, Joan Portman, 457.

Wyndham, Mrs., 148**.

——— Miss Caroline, 262*.

——— Frances, 463, 529.

——— Jane, wife of Sir Richard Grosvenor, 488.

——— Sir Thomas and his Sons, 239.

Y.

York, Duke of, James, 149, 433.

——— Duchess of, Lady Ann Hyde, 433

INDEX OF PAINTERS.

A.

Albano, 393.
Allston, 341, 449.
Angelo di Campidoglio, M., 86.
Aoudendijk, 368.
Arnold, 437.
Artois 398.

B.

Backhuysen, 438.
Barry, 11.
Barbaule, 520*.
Barrenger, 432.
Bassano, 397*.
Battone Pompeo, 439*.
Bedal, 56.
Beechey, Sir W., 58, 70, 235, 446, 556, 557.
Beek, David, 440*, 589.
Bellini, Giovanni, 323.
Blake, 408, 427, 454.
Bodewyns, 424.
Bolteby, 458, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 625*.
Bordone, Paris, 191.
Both, 21*, 116.
Bourdon, Sebast., 18.
Bourgeois, Sir F., 6.
Bout, Francis, 424.
Brill, Paul, 83, 564.
Bronzino, 17, 172.

Brooking, 618, 622.
 Burnett, James, 400, 447.
 Butterfield, 64, 66.

C.

Calcott, 22, 604.
 Caracci, A., 228, 237.
 Cawse, 395.
 Chace, George, 605.
 Chalon, J., 88.
 Chardin, 561.
 Claude, 282*, 329, 365, 387.
 Clint, 128, 138, 144, 147*, 147**, 411, 454*, 599, 600.
 Cole, Sir Ralph, 385*.
 Correggio, 238, 314.
 Courtois, 115.
 Crief, 337, 338.
 Cuyp, 74, 114, 183*, 207, 227.

D.

Dahl, 195, 196, 201, 202, 204, 206, 210, 508, 511.
 Daniel, 78*, 78**, 583.
 Davis, 580, 626*.
 Derby, 303.
 Dobson, 69, 308**, 418, 522.
 Drummond, 250.
 Durer, Albert, 63.
 Dusart, Cornelius, 514, 515.

E.

Elsheimer, 272, 273, 274, 275, 276, 277, 278, 279.
 Eltham, 549, 549*, 549**.
 Eeckhout, G. V., 366.

F.

Ferg, 243.
 Fielding, C., 23.
 Fresch, 522*.
 Fuseli, 50, 401, 402.
 Fytt, 390.

G.

Gainsborough, 16, 28, 100, 106, 429.
Gerard, Marc, 194.
Glover, 350, 584.
Gooderson, 186.
Gramont, 353, 354.
Grant, F., 148*, 148**.
Greenhill, 468.
Griffier, 415.
Grimeaux, 190.
Guardi, 349, 355.
Guercino, 155, 177.

H.

Hals, Frank, 182, 383.
Hancock, 65.
Harlowe, 165, 397**, 413.
Hilton, 30.
Hoare of Bath, 249, 371, 392, 538*.
Hobbima, 15, 380, 386.
Hodges, 107.
Hoffland, 604.
Hogarth, 42, 214, 307, 357.
Holbein, Hans, 135, 136, 160, 171, 175, 176, 181, 322, 335, 370.
Hondekoeter, 161, 517.
Honthorst, 61*.
Hoppner, 24, 54, 326, 407, 575.
Howard, 37, 78, 81.
Hudson, 409.

J.

Jansen, C., 139, 141, 157, 317, 500, 502.
Jardin, Carl du, 520.
Jervas, 146.
Jones, 198, 200, 441*.
Jordaens, 222, 330.
Joseph, 555.

K.

- Kauffman, A., 60.
Kerseboom, 475, 477, 592.
Kessler, 14.
Kneller, 81, 127, 129, 153, 197, 208, 245, 246, 247, 284, 286, 343,
344, 345, 374, 386*, 386**, 391, 455, 456, 461, 466, 467, 472,
476, 479, 480, 481, 483, 488, 491, 521, 523, 528*, 530, 537, 538,
567, 575*, 579, 588, 597, 620*.

L.

- Lauri, P., 581.
Lawrence, Sir T., 19, 66*.
Lely, Sir P., 55, 125, 126, 145, 147, 149, 159, 293, 324, 361, 433,
503, 504, 524, 525, 528*, 531, 536, 566.
Leslie, 31, 34, 134, 221, 224, 269, 271.
Lemput, R. Van, 347.
Linton, 453*, 453**.
Liotard, 565*.
Lommairdt, 420, 422.
Louthembourg, 362.
Lucas, 253, 254, 256, 258, 352.

M.

- Maas, Dirk, 117, 372.
Maratti, Carlo, 399.
Masaccio, 123*.
Matsys, Q., 47.
McCall, 118.
Mieris, Francis, 445.
Mile, F., 79, 518.
Moor, Karel de, 358.
More, Sir Antonio, 294, 499.
Murillo, 68, 119.
Mytens, 123, 577.

N.

- Nain, Le, 48.
Nollekens, Father of the Sculptor, 450.

Northcote, 32, 82, 84, 92, 436.
 Nyphus, 526, 527.

O.

Opie, 41, 44, 75, 356, 428.
 Owen, 13.

P.

Panini, 353, 619, 620.
 Pasqualino, 229.
 Penney, 110, 346.
 Philip de Champagne, 319.
 Phillips, 38, 43, 57, 59, 131, 133, 137, 143, 156, 199, 260, 262, 264,
 265, 265*, 268, 280, 281, 282, 283, 309*, 396, 410, 430, 486, 553,
 554, 556*, 558, 561, 562, 562*, 563, 564*, 578, 587.
 Poelenburg, 231, 389.
 Pordenone, 178.
 Pourbus, 163, 236.
 Poussin, G., 36, 421, 434, 443.
 Pynaker, 571.

R.

Raffaello, 184, 321.
 Ramsay, 473, 474.
 Reinagle, H., 412.
 Rembrandt, 105, 170, 183, 451, 565**.
 Reynolds, Sir Joshua, 12, 27, 61, 90, 93, 94, 95, 104, 105*, 112*,
 148, 154*, 162, 166, 168, 187, 189, 266, 290, 308, 309, 310, 334,
 340, 382, 397, 404, 405*.
 Richardson, 53.
 Rising, 304, 407.
 Romney, 45, 80, 263, [✓](281), 381.
 Rottenhammer, 513.
 Rubens, 25, 103, 167.
 Ruysdael, 48*, 48**.

S.

Sarto, Andrea del, 320, 333.
 Sasso, Ferrato, 233.

Schalken, 232.
 Serres, 376.
 Seymour, 560.
 Shee, Sir M. A., 28*.
 Simpson, 1, 22*.
 Sizani, G. A., 601.
 Smirke, 239.
 Smith of Chichester, 609.
 Steenwyck, 242, 389.
 Stephanoff, 444.
 Stoop, 89.
 Stubbs, 40, 252, 577**.
 Swanevelt, 51, 439.

T.

Teniers, Old, 20.
 Teniers, 72, 73, 76, 152, 230, 240, 312, 364, 379, 417.
 Thompson, 9.
 Tintoretto, 292.
 Titian, 154, 188, 209, 298, 327, 328, 332, 348, 377, 434*.
 Turner, 4, 5, 8, 21, 33, 39, 46, 91, 108, 130, 132, 140, 142.

V.

Valentino, 71.
 Vanden Booth, 151.
 Vander Helst, 29.
 Vander Heyden, 241.
 Vander Maas, 385.
 Vandermeulen, 85, 109, 203, 205, 373.
 Vander Neer, 111.
 Vandeveld, 448.
 Vandyck, 52, 62, 96, 97, 99, 102, 112, 124, 169, 218, 220, 223, 225,
 226, 285, 288, 289, 295, 297, 300, 305, 311, 313, 331, 375, 452,
 478, 507, 535.
 Van Cleef, 180, 322.
 Van Eyck, 122, 302.
 Van Goyen, 394, 426, 441, 459, 573.
 Van Lemput, 347.

Van Leyden, 173, 211, 336.
Van Vitelli, 221*, 224*.
Varelst, 342.
Vansomer, 98, 101, 339, 431, 590.
Van Toll, 442.
Van Uden, 158.
——— and Rubens, 388.
Velasquez, 179, 569.
Vernet, 359*, 506.
Vleiger, De, 306.
Vos, Paul de, 7.

W.

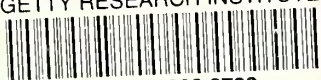
Walker, 287.
Watteau, 212.
West, 77, 150, 219, 591.
Westall, 26, 570.
Wilkie, 87.
Wilson, 113, 360.
Wissing, 248, 419, 505.
Witherington, 27*.
Wonder, H., 363.
Wootton, 257, 453, 525*, 577*, 588.
Wouermans, 35, 67.
Wycke, 509.
Wynants, 351, 565.

Z.

Zoffany, 107.
Zuccherro, 501, 602.

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